



Representing  
the Nation  
Through Food  
Based on Real Life Stories  
Participatory food design practice

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SUHYUN PARK







# Representing the Nation Through Food Based on Real Life Stories

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Participatory food design practice

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# ABSTRACT

This thesis examines the fast growing new design field of food design, in order to identify whether it is a new legitimate profession or just a trend. In order to define food design, the study observes the realm of food, and its related design practices. The study follows a human-centered design approach to broaden the notion of food design and suggests various new roles of the designer as facilitator, storyteller, educator and toolmaker in the food domain.

Participation in the 2nd International Conference on Food Design in New York City (2015) enhances the understanding of food design. The analysis validates the potential and possibility of food design as a concrete profession. In addition, the study continues to explore the role of education in defining the new design field and the key elements to cement food design as a new profession, reflecting my internship at Studio Marije Vogelzang in 2016.

The effort of defining the relationship between food and design culminated in the food design practice within a multidisciplinary design project. The Design Department of Aalto University conducted a design exhibition titled “Nakuna,” or naked in Finnish. This special showcase was intended to celebrate Finland’s centennial independence anniversary during Milan Design Week, 2017. My project, “Laavu,” meaning a shelter in the forest in Finnish, was one of three projects created for the exhibition. This interactive food installation served approximately 1,200 visitors with three wild food products. The ingredients were collected from the Finnish public’s freezers by a participatory design process including interviews and role-play.

Laavu was exhibited in Circolo Filologico Milanese at Milan Design Week 2017 in Italy. Nakuna was nominated as one of the top 40 exhibitions in the Milano Design Award competition among approximately 1,700 exhibitions during Milan Design Week. The food project was acknowledged as one of the top 3 memorable food experience in Fuorisalone, 2017.



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# PREFACE

I have a background as a ceramic craftsman artist for about 8 years before I decided to study ceramic design, or product design, in depth. Through my first and second years in Aalto University, my vision and perspective has changed completely and left me irrevocably changed. One of the main issues, which has made me re-evaluate, is why I would want to produce more physical products in this world. The world has been suffering with an excessive amount of newly-made products everyday. However, to my surprise, I almost never had a doubt about whether I had the right to create things during my career as a ceramic artist.

As a designer, I started questioning myself - do I really need to make more products? In other words, does the world need more products? If not, what are the needs of this planet? It was a realization that my previous job was for the sake of creative vanity, and I no longer felt the same. Instead, I want to be a designer who helps this society with its need to work together.

Then there was a defining moment during one product design course. After designing and making a set of foldable tray-size tables, I set all three tables at a public park in Helsinki along with a food event during the Restaurant day<sup>1</sup> 2014. It was to introduce Korean food to the public with my new products for customers to use them in person. In doing so, the participants gave me instant feedback regarding the tables, which was not only about the product, but more interestingly and broadly, about the differences in food culture between Finland and Korea, as well as the eating experience as a whole.

This experience opened me up to observe the process of the whole journey. When designing tables, the consumer and the product's possible usage were a blur of general information, as it was more related to imagination. The course set a hypothetical problem without actuality or practicality. However, creating an experience with the actual users gave me an opportunity to observe a more holistic approach (and impact) of the product. The event explored how to use the product and in what circumstance it might be used.

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<sup>1</sup>Restaurant Day is a pop-up restaurant event when anyone can open their own food service without official permission to enjoy ownership of the environment and share with the locals.

This lead me to think bigger questions. If designed objects create a holistic experience, what kind of experience do I want people to achieve? What stories do I want to share with them? If the era of materialism is ending, what new and novel medium can designers use? Chiefly, what does it mean to be a designer?

Soon after the experience, I came across the term “food design.” What is food design? Is food a new material for this new and modern era of design? What is food in this context? I have been trying to answer these questions ever since. In the beginning, I Googled what is really happening in that field, who food designers are, and how it works. However, the more information I gleaned, the more complicated it seemed. It was the start of my journey to digest the term and figure out what I can do within the domain.





# FOOD

This thesis starts with a predictable question which anyone could come up with when one first hears of food design. What is food design? More and more people have taken to using this term, however it is genuinely complicated to accurately define what food design is. It is certainly clear to see the reason when it comes to explaining the realm of food. There is a vast scale of related businesses, problems and professions in the food industry. Therefore this thesis will first seek to define the broad term of food design within the context of existing food domain and its design correlations. It contains the traditional role of designers, as well as feasible design positions in the future within the food domain, with design theory as its basic premise.

## 1. Research Questions

### What is food design?

What is food and what is the scope of the food domain?

What is the scope of food design in the realm of food?

Is food design sufficiently sustainable as a new profession or is it just a trend?

--->potential/importance

How to make it more concrete and legitimate among existing food businesses?

How to make it more substantial as a profession?

--->education/cooperation with experts



FOOD DESIGN?

IS IT ABOUT MAKING  
FOOD MORE BEAUTIFUL?

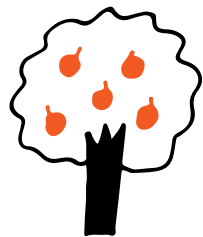
WHAT IS THE DIFFERENCE  
BETWEEN FOOD STYLING &  
FOOD DESIGN?

DO YOU MEAN  
FOOD STYLING?

IS IT MORE CLOSE TO  
CREATE THE WAY OF  
CONSUMING FOOD?

3D SUGAR PRINTING?

FOOD WE EAT IS  
THOROUGHLY DESIGNED!



GENETICALLY  
ENGINEERED  
IN ADVANCE



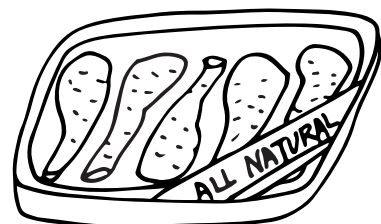
DISCARD  
BAD LOOKING  
APPLES



CHARMING  
APPLE EVER!



EVEN,  
CHOPPED APPLE  
IN A PLASTIC  
CONTAINER FOR  
MORE CONVENIENCE



5 CHICKEN LEGS  
PACKAGE



## 2. The realm of food

The thesis examines the realm of food before talking about food design. What is food? If food design claims relevance, seeking the definition of “food” should be a priority before discussing food design. If we see food only as mere physical material, what is the difference from a craftsman handling clay to make ceramics? In this chapter, I investigate what food is and its related industrial and educational domain, and shed light on current food design practices within those specifications.

What is food to you? Does food only have a meaning when having dinner at a nice restaurant for special occasions? While watching a celebrity chef cooking on television, what are you having for your meal in front of the TV? How do you feel about having frozen pizza for a lazy weekday dinner?

Let's delve a bit further. Is your local supermarket selling ‘real’ seasonal food or even real food as it is currently defined? Can we call chemically formulated creations food which can live on shelves forever? Does it seem strange to you that you can buy oranges at every supermarket all over Finland year-round? They are actually from Spain in spring and from South Africa in autumn. As reported by the UN Food and Agricultural Organization, nearly one third of all food is spoiled or wasted before it is consumed by people. “It is an excess in an age where almost a billion people go hungry, and represents a waste of the labour, water, energy, land and other inputs that went into producing that food.”<sup>1</sup> What is the real problem?

**Diagram 1** details the realm of food which covers vast subjects and subcategories. It starts from direct sources of food which means “any nutritious substance that people or animals eat or drink or that plants absorb in order to maintain life and growth.”<sup>2</sup> From a human beings' perspective, plants and animals that we consume have been historically defined starting “about 15,000 years ago when humans gradually domesticated plants and animals” after long period of hunter-gathering.<sup>3</sup> The shape and scope of food-getting strategies such as agriculture have been integral in defining who we are now in cultural, geographical and economical ways.

Nowadays, the majority of food consumption is supplied by the food industry globally.<sup>4</sup> Complex food chain systems are closely intertwined with related businesses and within the complex structure of our society. The government is also deeply involved with food security, safety and price by policy and trades. For better or worse, the shape of food has been developing and changing according to food science and nutritional value by the food industry. Despite the fact that the production of food is seemingly detached from individuals, food has aspects that are

<sup>1</sup> Food Loss and Food Waste. FAO. Viewed on 01.09. 2017

<sup>2</sup> Oxford Dictionary. food. viewed on 23.08.2017

<sup>3</sup> Crowther. G. (2013) p.32

<sup>4</sup> Food. Wikipedia. Viewed on 21.08.2017





[Diagram 1] The realm of food

uniquely personal and intimate. The food we consume nourishes and supplies our body. Adequate nutrition affects our brain, physical health and even psychology. Furthermore, the act of eating is among the most frequent activities we do for living. How many hours do we spend on, or related to food - for instance, shopping, cooking or eating out?

As food designer Emilie Baltz says, “in a time of dehumanised communication and mechanised creativity, food and cooking allow us to use our bodies to create immediate, tangible, sensory outputs. Food is a direct physical link between emotion and body, a metaphor for our physical/virtual lives.”<sup>1</sup> Therefore, characteristics of food as multi-sensorial experience may have led us to express ourselves almost obsessively through food, as evidenced by the barrage of meal and food photos to be found on various social media platforms and the craving for new gastronomic experiences.

How about food in the future? What do we need to prepare for 8.6 billion people by 2030? Food production intensification such as mono-cropping and factory farming affects climate

**Figure 1&2 reference**

food/food study/gastronomy/senses/nutrition/food industry. Wikipedia. Viewed on 25.08.2017

University of Helsinki. Food & Environmental Sciences <http://www.helsinki.fi/food-and-environment/> Viewed on 26.08.2017

CIA Culinary Institute of America <https://www.ciachef.edu> Viewed on 26.08.2017

Celant, G. (2015) Triennale Design Museum Kitchens & Invaders. Dictionary of Electrical Appliances



[Diagram 2] Food related professions

change. Distorted food chain systems make it difficult to distribute food effectively around the world. 2015 MIT Media Lab presented Knotty Objects <sup>2</sup>, which details that certain food products are entangled in social, economic, material and ethical issues. Steak was an example which Alexandra Daisy Ginsberg introduced with a video clip. She claims that a science lab growing in vitro meat is not an alternative solution for recent increasing demands, and meat production creates environmental problems. How we can redesign the demand instead? I strongly believe that the notion of knotty objects refers to many problems in relation to food production and distribution. In order to recognize the influences of the past, understand the present situation in relation to food, and seek answers for our better future, there is related education in the food sector.

In following [diagram 2](#), food related professions are listed to observe and link specific experts within each part. This means that all the professions have potential cooperative relations with designers depending on various integrated fields of practice and feasible incorporated positions for designers.

1 Damn magazine. To eat, Perchance to Dream. Viewed on 20.08. 2017

2 Ginsberg, A.D. (2015) MIT Media Lab. Viewed on 14.09.2017

## 1.Design in food domain

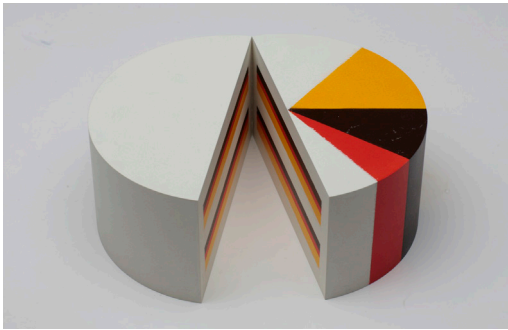
As it is indicated in [diagram 3](#), designers have been working in some particular areas in the food domain. When industrialization prospered, factory-made home and kitchen appliances started shaping how we live and eat at home. A myriad of related creations have subsequently been designed and produced. That led us to form our economy and even our society, with certain working hours, sufficient eating habits with processed food products and eating-out. In the gastronomy industry, for example, spatial design in restaurants, cafes and bars, as well as graphic design in branding and visual identity, have been the predominant design sectors. In addition, the number of designers for product and packaging have increased with regard to the food industry. This job market has grown steeply worldwide with advances in food technology, transportation and the efficacy of the food chain system. Thus packaging plays a significant role in protecting and preserving food cost-effectively, and also for brand experience and consumer enjoyment.

How can design affect and inform more about the food industry? The answer has been discussed in food design practices in recent years. A frontrunner working in food design, Martí Guixé claims in one interview “The food industry ... works with very old-fashioned parameters: it just imitates handmade food using artificial and unhealthy ingredients, which are the result of engineering processes driven by technology, economical optimization, logistics, transportation, and storage. If we think of an edible object that is user oriented, it has to be freshly manufactured,

[Diagram 3] Traditional role of designers in food







► I-Cake / Fish finger



healthy, and also include all the design parameters, such as ergonomics and usability.”<sup>1</sup> He has been working within the food industry, espousing a new perspective on manufactured food, and also suggesting conceptual design products to widen the limited notion of design in the food domain.

This is a crucial step toward the potential capabilities and limitations of food design, most notably, when mass production and processed food represent a major part of our food consumption. Food designing duo Sonja Strummer and Martin Hablesreiter, also known as honey& bunny, examined how the food we eat has been designed in their book Food Design XL.<sup>2</sup> Furthermore, according to their views on the political, cultural, social and ecological dimensions of food design, they have conducted various performative food projects to suggest better ways to deal with food in a broader context.

Along with these pioneers who emphasize food mass production, there are many more food designers and food-related design projects tackling diverse perspectives of food design. The term food design is notably presented in the form of various multi-sensorial food experiences at current design festivals and exhibitions. What is important to consider here is that food designers need to formulate their own definition of food design in order to build their career path. As Martí Guixé explained “it is very important to differentiate between food design, creative gastronomy, show cooking, and catering” to concrete food design as a new profession not as a trend. (Appendix 1) Designers have to be circumspect about conducting food experiences for special occasions which could eventually be motivated by design’s sake alone. In the following chapter, the thesis examines relevant design theory which may broaden many aspects of design practices within the food domain.

1 Guixé, M interviewed with Silva Anna Barrilà Damn magazine 52 p.102  
2 Stummerer, S. & Hablesreiter, M. (2010)

## 2. Material to immaterial

What is the role of designers in society? Most designers living in low growth economies may have struggled to answer this question explicitly. Design strategist Ezio Manzini points out that society was built upon technological innovation and industrial development throughout the last century. Accordingly, a new culture and new practices embraced this vision to imbue them with meaning. He predicts, therefore, that design will be able to play an important role in new social innovation for the future because design “collaborates actively and proactively in the social construction of meaning, quality, values and beauty.”<sup>1</sup> Also the writer John Thackara illustrates this point clearly with feasible and creative practices which are a sustainable perspective of growth in economy. He suggests “the regeneration of life on Earth” which is to harmonize with soil, water, forest, living creatures, mankind and civilization.<sup>2</sup>

This indicates a holistic approach to innovation, especially by design. Products or services which are designed translate directly from personal life to our society. Thus designers need to temper their own practices with a human-centered design approach for people who are not only consumers, but become participants in co-creation. All the stakeholders participate in the co-design development process actively for some specific purpose or goal. Within these circumstance, designers “are designing for the future experiences of people, communities and cultures who now are connected and informed in ways that were unimaginable even 10 years ago.”<sup>3</sup>

Consequently, classification of design disciplines has been changing according to social needs. Table 1 shows that focusing on material-based design practices has shifted to designing for people’s purposes. Emerging design practices occur in diverse areas by purpose, and related participants who have different interests are involved. In this way, participatory design, co-design and co-creation design processes will embrace the project.

The traditional design disciplines focus on the <b>designing of</b> ‘products’...	...while the emerging design disciplines focus on <b>designing for</b> a purpose
visual communication design interior space design product design information design architecture planning	design for experiencing design for emotion design for interacting design for sustainability design for serving design for transforming

[Table 1] A snapshot in time of traditional and emerging design practices. (Sanders, E. B.-N. & Stappers, P. J. 2008. p.11)

1 Manzini, E. (2015) p.29, p.35  
2 Thackara, J. (2015)  
3 Sanders, E. B.-N. & Stappers, P. J. (2008) p.10

Furthermore, Manzini has a broader perspective of co-design. His definition of co-design is to facilitate social conversations and translate them into highly dynamic processes, as well as creative and proactive activities. Therefore designers become mediators to interconnect related professionals and facilitators to bring ideas together. In addition, the designers' creativity provides specific tools for complex design activities in order to conceive and create.<sup>1</sup>

The present study raises the possibility that human-centered design will expand the range of food design practices. Indeed, food is one of the universal necessities of life. Therefore food production, distribution and consumption in any form constitutes a large percentage of human activities. Food designers should consider their own work with clear objectives in the food domain.

# FOOD + DESIGN

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<sup>1</sup> Manzini, E. (2015) p.49





## 1.2nd International Conference on Food Design

5-7, November, 2015 / The New School, New York, USA

Following the food event in 2014, I have studied the variety of product design projects related to food, such as making a chocolate mold based on the history of cacao in Aztec civilization, and a ceramic tableware improvement on food portion distortion. However, this approach to food was limited to possible product developments in certain cases. Attending the international food design conference in November 2015 broadened my knowledge of food design. The thesis summarizes the diversity of practices under the umbrella term of food design, and the food design education symposium instead of describing the detail of each presentation. The International Journal of Food Design, published by the organizer of the conference, supports the deeper understanding as a reference.

### 1.1 Food Design X Education Symposium 5 Nov 2015

The first day of the conference, the education symposium was held to review the term and attempted to extend the boundaries of curriculum for food design courses. It started with concise introductions of thirty participants - presenting their nationalities, occupations and the purpose of their participation. The majority of people were educators who have experience conducting food related design courses and/or are seeking new opportunities in higher education sectors all around the world. In addition, two museum curators from Cooper Hewitt Smithsonian Design Museum and the Museum of Food and Drink in New York shared their stories and strategies on how to deal with food as an educative tool in public spaces. A smaller number of people included chefs, independent designers and advanced degree students. Everyone seemed to desire to investigate and define what food design is and its potential for further practices.

Next, we briefly discussed the definition of food design. In order to do so, as one of the participants Jonathan L. Biderman referenced, firstly food and design need to be examined and defined separately.<sup>1</sup> Food consists of complex systems and is classified by diverse criteria, such as culture, nutrition, geographic region and religious belief and so on.<sup>2</sup> Therefore, the scale of food in food design is still obscure. He emphasizes that “the complexity of systems of food, eating,



<sup>1</sup> Biderman, L. J. (2017)

<sup>2</sup> Crowther, G. (2013) Chapter 1 Defining food



meaning and human experience requires a much broader perspective on Design.” Likewise, design critic Ed van Hinte points out that food design can be defined depending on the field of exploration in vast food sector.<sup>1</sup> Considering all of this evidence, it seems that food designers need to set their own parameters to define their profession. Ph. D. Pedro Reissig’s definition below could be seen as the result of the extension of boundaries.

**“Food design includes any action that can improve our relationship with food individually or collectively in diverse ways and instances, including the design of food products, materials, experiences, practices technology, environments and systems”<sup>2</sup>**



Subsequently, we were divided into 4 groups for each different question and collected extensive opinions. Afterwards, all groups shared and compared their results. The questions were:

1. the purpose of food design education,
2. the possible careers for food designers,
3. current higher education formats
4. alternative learning platforms.

The educational mission of food design is “to build on, and integrate scholarship related to food to advance of and to improve our food system.”<sup>3</sup> This is based on an extended vision of

<sup>1</sup> Hinte E. V. (2016) p.13

<sup>2</sup> Reissing, P. (2017)

<sup>3</sup> Massari, S. & Reissig, P. (2016)



the reality of food “[environmentally, economically, socially, culturally, politically, ethically]” The possible career paths for food designers are classified into the present and the future built upon the brainstorming of professions in the realm of food. The future aspect, in particular, mentions how food designers will act as facilitators among various professionals, as educators and as consultants or developers in the food industry.

The university level education system is categorized into bachelor, masters, and doctoral studies within independent food design departments. Smaller units, such as specialty courses and workshops could be applied within existing curriculum. This education system could be applied not only in reference to design school but should also be extended to food studies, chefs and food scientists. Cooperation between food design and food study will improve the understanding of food for designers and give an opportunity for creative solutions in food studies.<sup>1</sup>

The last group for alternative learning platforms, in which I was involved, explored the educative feasibility of the food realm. First, brainstorming generates generic classifications through everyday experience including daily routine, domestic spaces, cultural learning centers, schools, emergency and commercial vending spaces. Secondly, we collected the ideas of possible spaces and subjects. For example, cafeterias and school gardens can be utilized as learning spaces and museums and libraries can hold short-term courses for lifelong education. I suggested the idea of utilizing public spaces as makeshift food libraries, and that local farmers could become story-

<sup>1</sup> Parasecoli, F (2017) / Massari, S. (2017)



tellers to share their knowledge of such topics as seasonal food or the specific characteristics of local soil.

A few big questions were introduced during the feedback session which opened up the wider vision about food design education. What are the areas of food design education that can be used in order to solve the actual food problems directly, or change the system? Food design education might have vast potential influence if it can be developed and is widely implemented within specific infrastructures, such as the food chain system, industry, government, non-governmental organizations and communities.

## 1.2 Presentations 6,7 Nov 2015

The second and third days continued with 14 papers and 7 project presentations under the title of food design. I mainly attended the paper presentations and the scope of theme and field of study varied according to the individual perspective of food design. Following a distinctive feature of this conference, the papers were constructed based upon methodological and theoretical studies. Some were design-driven product developments involving aesthetics of design and others discussed a human-centered design approach, including co-design and community design in small scale communities and the food industry.

Moreover, the definition of food design differs in regards to geographic region. The authors and presenters of “Identity of Food Design in Latin America: improving the Human relationship with Food” claim that, in Europe, artistic sensorial events are the primary food design practices. Rather, food design is mostly used in a social aspect of systems and strategy on a national scale in Latin America. This is due to the necessity of basic infrastructure in food, which should be taken into account as the highest priority. The majority of the speakers were from North and Latin America, and many practices are conducted together in those areas in association with local food production to add value within local economies.

Overall, I was able to observe that the notion of food design is still ambiguous. More to the point, designers should define it with a wider perspective of food in general and create the roles in the realm of food to make a positive impact. The organizers of the event, Fabio Parasecoli and Pedro Reissig, express that food is a new field of action and not a new material, so that a human-centered design approach should be implemented into practices, rather than in creating products, per se. Furthermore, designers should question what they want to achieve and what relevance it will have to the food industry. The conference clearly indicated that there is enough

of a variety of approaches, practices and theories in food design to make it a substantial profession.

## 2.Internship

18, January, 2016 – 13, April, 2016

Studio Marije Vogelzang, Dordrecht, the Netherlands

### 2.1 Marije Vogelzang

\*Act of eating

1. psychology 2. Culture 3. Senses 4. Nature  
5.Action 6. Science 7. Technique 8.Society<sup>1</sup>



One of the pioneers in the field of food design, Marije Vogelzang, has been working in diverse food sectors. In this chapter, I will identify and discuss her various roles as a designer as well as an educator, based on my internship experience at her studio from 16 Jan to 14 April 2016. I will review some of the projects in which I was involved or observed in order to specify how food and design practices might be integrated into society.

To begin with, I observed her holistic vision of food design during her presentation at Designhuis<sup>2</sup> in Eindhoven, NL 1st April 2016. At the beginning of the hour-long speech under the theme Food and Sense, she conducted a short sensorial participatory event. Around 70 audience members were paired and blindfolded. While Marije was reading out loud through the narrative, they were feeding a candy to their partner. The narration, the sound of the plastic candy package, physical touch and the sweet taste of the candy created a multi-sensorial experience for the audience within 10 minutes.

After this physical introduction of her theme, she continued to concisely define her career and give examples of relevant projects she had conducted to substantiate her perspective. Since food is already designed by nature, she calls herself an “eating designer,” and she is more focused on designing experiences in order to question various aspects of food culture in modern society. I found it to be a very important prerequisite for establishing one’s own professional career path. Especially considering that food design is currently an unfamiliar notion to the public, being able to define one’s career clearly helps to achieve recognition and legitimization. Most of her

<sup>1</sup> Vogelzang, M (2010)

<sup>2</sup> Designhuis. Viewed on 02.8.2017

projects, including her graduation project (which was to present the custom of white foods in funeral traditions), stress the importance of action regarding food and its various aspects, such as culture, the senses, and nature. Her goals lean more toward creating sensorial experiences, as well as exploring current issues related to food.

An example of this was “Gypsy Feeding,” a social project that she conducted with a disadvantaged group – the gypsies of Budapest. She set up fabric boxes where participants sat inside, and the gypsies fed them with memorable foods, such as oranges and apples from underneath the fabric outside the box, while telling a related story. Its significance was that the storytellers were able to connect strangers with their intimate memories using food as a medium to evoke the feeling of human solidarity, with no regard for social status or background. More examples of her work will be explained in the next chapter.

Another way she dedicates her efforts to legitimize food design as a new profession is as an educator for Design Academy Eindhoven. She organizes the Food Non Food Department curricula, which teaches students about the various possibilities in food and design and, at the same time, creates professional bridges with various experts in the established food sector. Therefore, school plays a pivotal role in solidifying a new field of design into practice. The relevant details will be introduced in the chapter of mid-critique observation in DAE.

Lastly, she has launched Dutch Institute of Food & Design<sup>1</sup> as a platform to introduce designers working with food and enable them to make valuable connections with relevant businesses.

## 2.2 Project Reviews

### 2.2.1 Faked Meat

My first task was to recreate one of her projects “Faked Meat,” with physical products and to recreate illustrated imaginary animals. Faked Meat is a result of observations regarding the consumption of meat products and its equivalent vegetarian substitutes. Why not create completely different vegetarian “animals,” rather than attempting to mimic processed meat products like sausages?<sup>2</sup> Four new “species” of animals were created with distinctive fragrance and taste, depending on their geographic origins and staple diet. This project illustrates contradictions in the notion of vegetarianism and its food products, while at the same time seeking a new direction

<sup>1</sup> Dutch Institute of Food & Design, <http://www.thedifd.nl>

<sup>2</sup> Vogelzang, M (2010) p.133

for vegetable food products.

Although the project started in 2008, it still addresses relevant issues in the global food system, since the awareness of meat consumption has been steadily increasing. Throughout the process, she detailed how to stimulate people to face the reality projected from an invented story. The most important element is that the story has to be detailed as if it is real. The designer has to act in the role of storyteller, and must provide ample background and details of the story so that audiences are able to build their own thoughts on it. In conjunction with her story about fantasy animals, I redesigned posters, labels and packaging for the final meat products.





## FAKED MEAT

Real vegetarian animals

### BICCIO

- GRACILLIS BICOLOR

Biccio survives exclusively on a diet of mixed seaweeds causing Biccio's green stripes and it's high nutritional value. The attractive green stripes make Biccio a perfect fish for aesthetic dishes like sushi, sashimi or light roasted, served together with a fresh herb salad.



© Marije Vogelzang

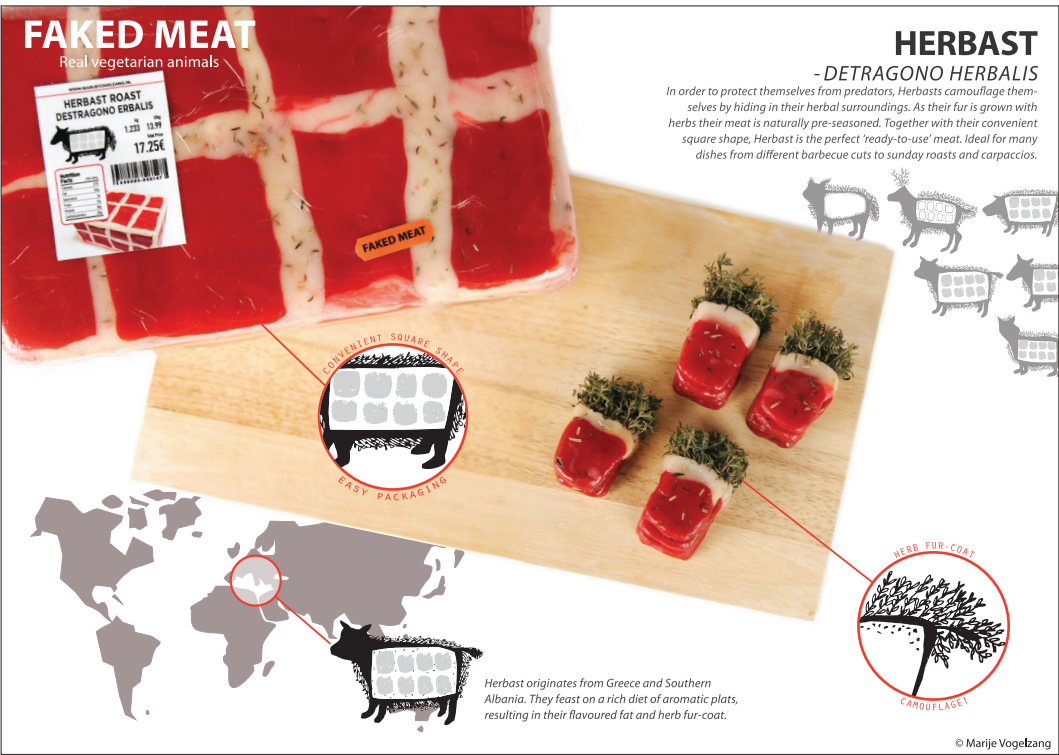
## FAKED MEAT

Real vegetarian animals

### HERBAST

- DETRAGONO HERBALIS

In order to protect themselves from predators, Herbasts camouflage themselves by hiding in their herbal surroundings. As their fur is grown with herbs their meat is naturally pre-seasoned. Together with their convenient square shape, Herbast is the perfect 'ready-to-use' meat. Ideal for many dishes from different barbecue cuts to sunday roasts and carpaccios.



© Marije Vogelzang

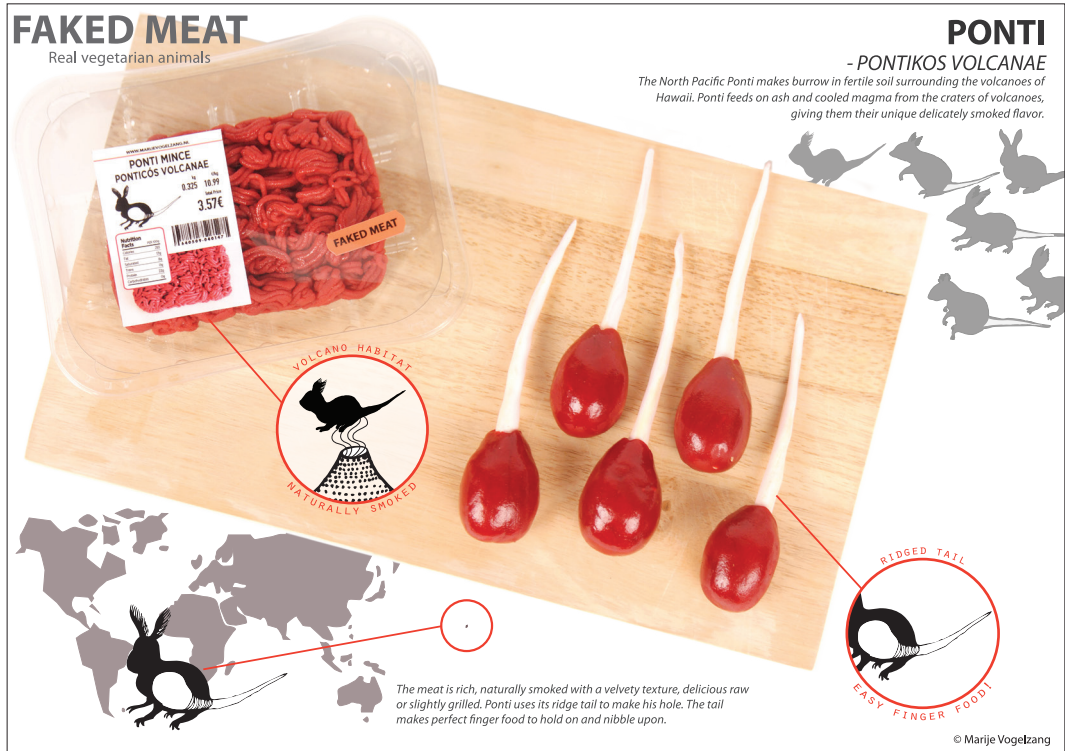
## FAKED MEAT

Real vegetarian animals

### PONTI

- PONTIKOS VOLCANAE

The North Pacific Ponti makes burrow in fertile soil surrounding the volcanoes of Hawaii. Ponti feeds on ash and cooled magma from the craters of volcanoes, giving them their unique delicately smoked flavor.



© Marije Vogelzang

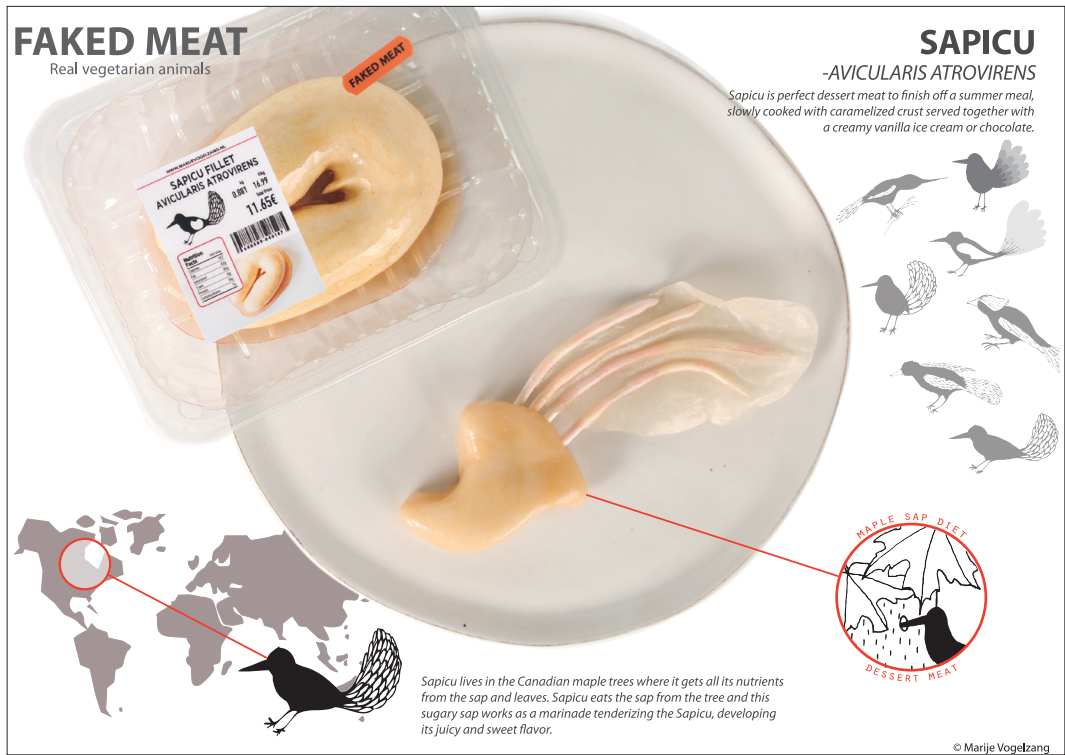
## FAKED MEAT

Real vegetarian animals

### SAPICU

- AVICULARIS ATROVIRENS

Sapicu is perfect dessert meat to finish off a summer meal, slowly cooked with caramelized crust served together with a creamy vanilla ice cream or chocolate.



© Marije Vogelzang



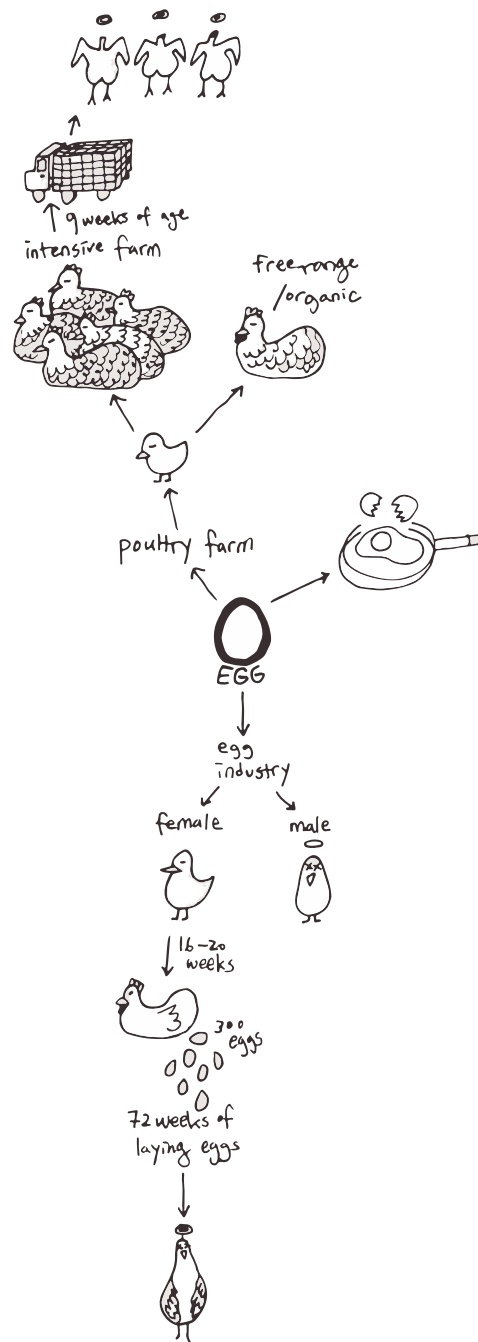
### 2.2.2 EGGCHANGE

The next significant project in which I was involved is called the EGGCHANGE. The goal was to build a hypothetical economic model based on eggs as currency in collaboration with poultry farmer Twan Engelen. The project was organized by Agri Meets Design which is “the platform where farmers and designers meet and collaborate on societal issues” in the Netherlands.<sup>1</sup> They explore diverse questions in agriculture and match designers to work together to create the best possible outcomes without too many restrictions. Throughout the project, I was able to observe and learn the whole process of a large-scale collaborative project among farmers, designers and associations. The project was divided into several layers, with each working simultaneously and interactively.

First of all, she visited her collaborator Twan Engelen at his chicken farm. Over the course of several visits, she collected data regarding the current situation in his business, his difficulties, his role in the food chain system and also his opinion of the food chain system as a whole. This led her to gain an objective perspective and perceive a core story to tackle as a designer. I had an opportunity to visit the farm with her and another intern, and this physical experience was vastly different from what I was expecting.

It was quite an overwhelming experience that each person has to take a shower every time they enter and exit the site for the reasons of hygiene and the closed immune system. In addition, there are highly detailed restrictions

<sup>1</sup>Agri Meets Design viewed on 05.08.2017



► Life of egg in food industry

in order to maintain an optimized environment for a single-species farm. Our main purpose for this visit was to witness 3000 chicks arriving at the farm. Twan's farm is where newly-hatched chicks are raised until they are chickens of sufficient size to be sent to other poultry farms. Accordingly, once the eggs were hatched at higher level farm, the chicks are delivered as we witnessed. In fact, Mr. Engelen's farm is a kind of hidden middle man for customers that is a relevant example how our food chain system currently works.

His farm is almost perfectly organized and provides a good quality control system for animals. Despite this, the neighbors criticize him for his highly industrialized methods, which upsets him. However, from closer observation, he appears to be an innocent victim who works hard in his position in this rather distorted food chain system. After the visit, we received some fertilized eggs from him to incubate in the studio attic as a side project. To Marije, who already had several years of experience raising chickens, it was an opportunity to observe the differences between industrial chickens and the 'normal' chicken breeds in her home garden. She hypothesized that the industrial chicks would grow faster than her chickens and have bigger breasts due to genetic modification. It was an entirely new experience for me, from incubating and hatching the eggs to making their home with cardboard and feeding them. I believe this is what most







consumers have lost with animals, especially the animal products laying passively on the shelves in the supermarket – the intimate connection between animal food sources and human beings.

After several insightful observations, Marije developed the project to incorporate a broader sense by including the notion of the current economy. What if we could use eggs as currency? What if we could increase our own value and capital by fertilizing eggs? As a result, the EGG-CHANGE has created, wherein you can exchange fertilize eggs, and decide how to use your own capital. In this way, participants may rethink their views on currency and the economy with eggs, and will experience the connections with animals and food consumption as they try to raise their own capital.

To clarify this concept, Marije considered diverse perspectives on the project. The consideration of the details was followed by the whole background story, connections to reality with speculative outcomes and finalizing design products. I was mainly involved in designing the EGG-CHANGE logo and the stamp, as well as the story illustration for the video. Physical exhibition products were built after my internship period.

The EGGCHANGE was introduced during the 2016 Dutch Design Week, among several other projects including food waste, pig farms, dairy industry and processed meat products curated by Agri Meets Design. The most interesting and innovative result of the exhibition was that the organizer and associated designers participated in a roundtable discussion with the ministry of agriculture and the queen of the Netherlands. This is a significant advancement of design to raise awareness of current issues in cooperation with relevant professions for better changes.

## 2.3 Food Design Education: Department of Food Non Food at Design Academy Eindhoven

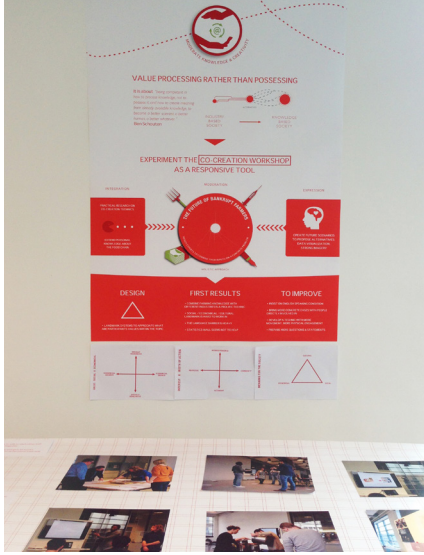
I had an opportunity to observe a mid-term critique at the Food Non Food department. This BA course was established in September, 2014 by department head Marije Vogelzang and creative director Thomas Widdershoven.<sup>1</sup> This was the first food design course of its kind at that time and it was the result of experimenting with a new paradigm of design school in Design Academy Eindhoven. The programs do not include cooking classes, but focus instead on teaching a broader sense of food related design. Developing the aesthetic gastronomy experience is certainly a part of the food domain, but is not necessarily the most important matter.

The theme for a year-long project was the food chain system. This vast subject signifies the

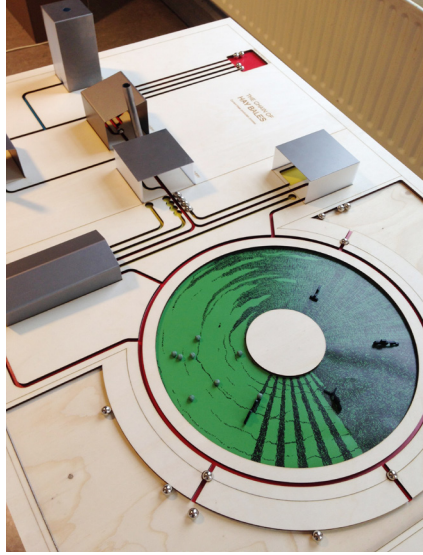
<sup>1</sup>Dezeen, viewed on 11.07.2017

► **Clockwise:** Mid-term meeting with the farmer, organizer and designers at the studio / The EGGCHANGE leaflet / The stamp for distributing eggs at the exhibition / The EGGCHANGE installation during Dutch Design Week 2016





[image 1]



[image 2]



[image 3]

possibility of food design as a potential occupation. Specialties such as product design or spatial design within the traditional design category are given certain materials or specific space, which leads to design output. However, food is not only a mere material, but more importantly it is a comprehensive area that needs to be addressed in conjunction with recent critical issues such as water shortage, obesity, the distorted food system and so on. The students had various perspectives on these themes and their relevant approaches as food designers.

For instance there was a group of students who conducted a food system co-creation workshop ([image1](#)) including farmers, policy makers and consumers. One student was developing a new hygiene system at a pig farm ([image2](#)). One student utilized a more artistic approach by pointing out how bizarre our food product packaging is in modern supermarkets. She illustrated all imported ingredients in one ready-made chicken curry salad, which was advertised as containing ‘local ingredients’([image3](#)). In this way, students have flexibility to choose the design methods according to the aspect they want to explore. Within this course there were video installations, hand-drawing illustrated motion graphics, new system plan modeling, educational workshops, experience design, co-creation workshops, as well as game design, which created an informative online game linked to food product labels in supermarkets.

The students presented their final work to peers, professors and some invited guests. The teachers advised students on specific details in order to become a professional designer, such as presentation skills and artistic development. Furthermore, guest audiences included individuals with closely related professions to the food system, such as big chain supermarket food system managers and an association that creates bridges between farmers and designers, which is a very distinctive feature of the course. Therefore the students were receiving direct and practical feedback based on realistic situations in order to further implementation.

# FOOD IN DESIGN? DESIGN IN FOOD.



[Diagram 4] Feasible role of designers in food

In this chapter, the thesis will attempt to build the structure of food design which includes previous background research. Where specifically might human-centered design methodology be implemented within the realm of food? What kind of professionals could they possibly collaborate with, in case of necessity? What is the role of designers within that context? Based on these open-ended questions, [diagram 4](#) suggests some feasible roles of designers in the realm of food. When [diagram 4](#) is overlapped on [diagrams 1](#) and [2](#), it shows that designers (represented as round face dots) are connecting different professionals and subjects within the matrix of the food domain. More lines could be added by creative attempts in the field.

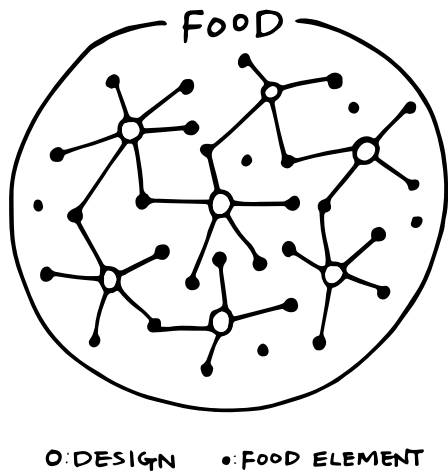
Thus, designers will play a pivotal role in connecting different professions as facilitators and collaborators as [diagram 5](#) illustrates. To do so, designers will be able to create communicative tools for common language among the diverse areas of expertise to solve knotty problems in the food industry. Furthermore, designers may become active storytellers and educators to raise



[Diagram 5] Extended design approach in food

public awareness.

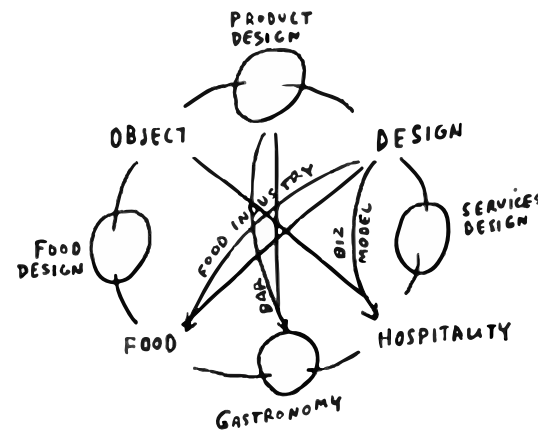
[Diagram 6](#) is a simplified amalgam, based on [diagrams 1](#) through [5](#). Within the territory of food, food elements are associated with design/designers. In contrast, [diagram 7](#),<sup>1</sup> created by Martí Guixé, differentiates between food design and other design activities in the food area. He emphasizes that food design has developed as a result of correlations with design elements in the food industry. Therefore, his theory and practices have occurred in food product development and its associated



[Diagram 6] Design in food

<sup>1</sup> Master's degree program in Food Design and Innovation, Scuola Politecnica di Design. Viewed on 18. 12. 2017





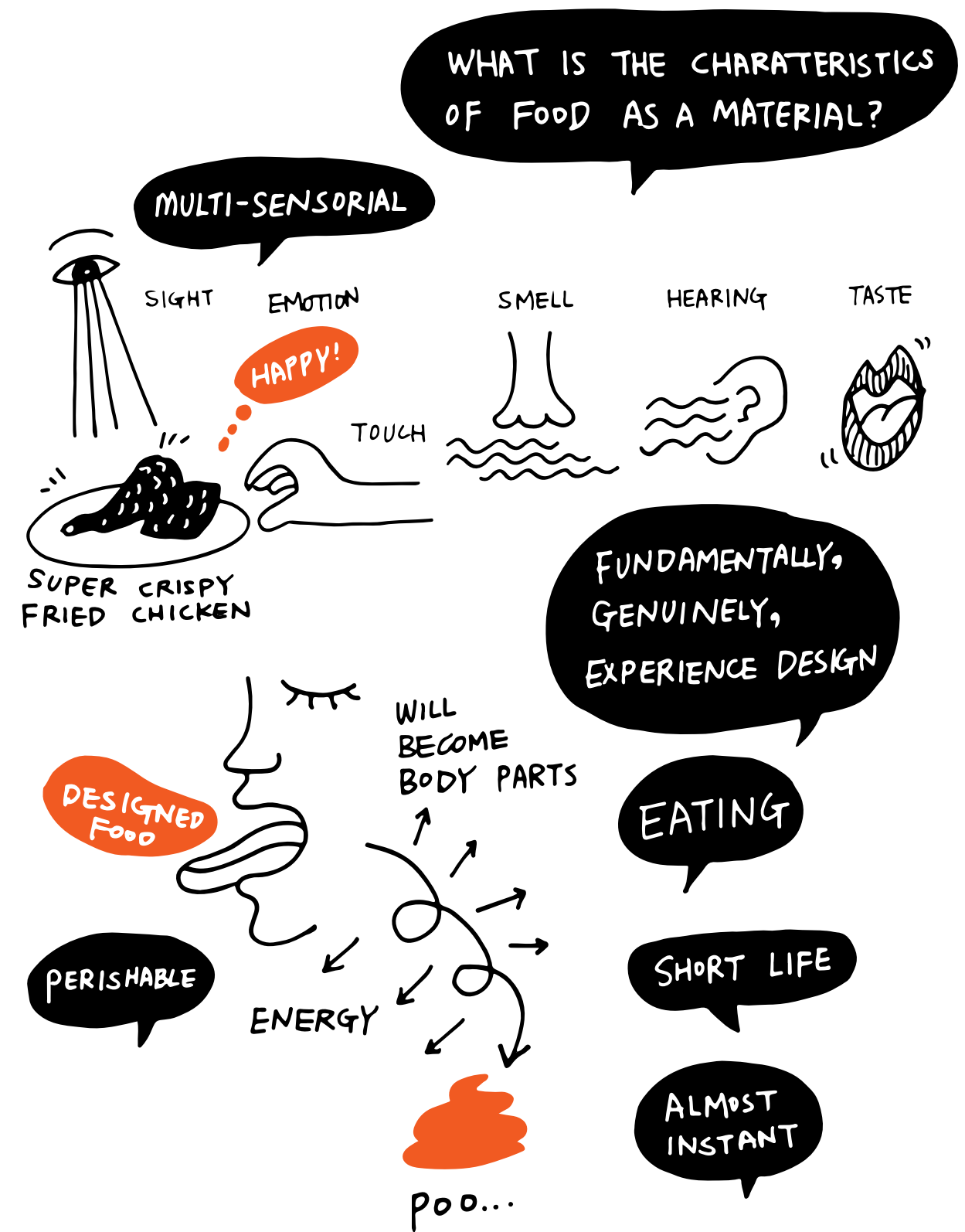
The context of food and design, 2013

[Diagram 7]

work, such as packaging, branding and sale spaces. The intent of this thesis is not meant to repute the previous theory, rather it is an effort to embrace it and expand the notion of food design in order to cement a foundation for this new profession.

Although the definition of food design can be extended to a much broader perspective than simple material-based design practices, food can certainly be used as a medium to visualize design research or to draw public attention. The characteristics of food as a material are illustrated on the next page.

First, food provides multi-sensorial experience including the 5 physical senses, plus emotions which could be related to previous experiences and personal preferences. A second distinctive feature is that food, unlike other tangible materials, is to be eaten and become a part of user's body. Therefore, designed food products should be edible with a high standard of food hygiene. Thirdly, food is perishable. This can cause constraints on conducting a food design experience or food design exhibitions focusing on food products, as two museum curators mentioned during the food design conference of 2015. The case study below both illustrates and validates this finding.





## Manifesto

- not linear/unilateral/closed design system,  
**but open-ended co-design**
- not only food as medium/material  
**but food as an extensive system**
- not design for anonymous public  
**but for a specific group**
- not only design for people  
**but with people**

# FOOD DESIGN IN PRACTICE







# Finland 100 project : Nakuna

Professor Timo Salli  
Lecturers Anna van der Lei, Ville Kokkonen  
4-9 April 2017 Milan Design Week  
Circolo Filologico Milanese

## 1.Introduction

In August 2016, the department of art and design of Aalto University started a project to celebrate Finland’s 100 years of independence at Milan Design Week 2017. Eleven multidisciplinary design students were gathered with the goal of illuminating the significance of Finland’s past 100 years, as well as to forecast the next 100 years with a critical view. I took part in particular to interpret Finland’s history and future through the lens of food design. This was a unique opportunity since food design has not yet been established as a degree program, nor is it a regular course at Aalto University. This attempt might illustrate the possibility of food design within this multidisciplinary project.

At the project’s commencement, Department Head Turkka Keinonen said that we needed to challenge the extant design categories, since society and its economy has been evolving within that time span. In other words, we need to examine the unique features of Finland as a nation and to build a national brand using an experimental design approach. This also means that the role of the design school has to be continuously revised and keep up to date regarding social needs. What can this project do to propose new roles for designers in the future? What is the role of Aalto University within this project as a guide?

For the introduction of the project, Design history professor Pekka Korvenmaa had a presentation about Finnish design history. He emphasized the importance of the cooperative development between school and business. Namely, universities have nurtured relevant talent according to social and economic needs. Are schools still sustaining their role in society? Of specific interest is product-based industrial design derived from early industrialized society based upon existing materials. It appears as though the means of material in the school is at a standstill without integrating the latest technology when it comes to the more traditional design departments, such as product and spatial design. Is the design school adapting new material as rapidly as modern progress demands? Is it now a new era of immaterial design, such as service design

and experience design as table 1 indicates above? It would seem that “the global economy has been transformed from a material-based economy into a knowledge-based economy” as Israeli historian Yuval Noah Harari states.<sup>1</sup>

The case study starts with a group brainstorming in order to examine the significance of Finland’s last 100 years and how to represent it in the form of a design exhibition. Afterwards the thesis mainly focuses on how food design is used to embody Finland’s core values as developed and conducted at the exhibition. This design practice attempts to validate a holistic role in food design and its possibilities. Furthermore the study will attempt to showcase how food design education might be applied in a multidisciplinary school environment. Table 2 represents general information regarding the Finland100 project and a more detailed explanation will follow in the next chapter.

Design exhibition to celebrate Finland 100 years independent anniversary			
	Project title	NAKUNA	
	Value of Finland	silence brightness darkness emptyness equality education technology	nature forest water   Finnish personality charateristic
		= different luxury = intangible value	
	Designers	Mervi Antila, Amanda Colliander, Samuli Helavuo, Heli Juuti, Nathalia Mussi, Suhyun Park, Dario Vidal Pellikka, Monica Romagnoli, Aino-Nina Saarikoski, Annukka Svanda, Andre Vicentini.	
	Installations	LAAVU - food design installation IKKUNA - interactive video installation MANIFESTI - participatory typewriter installation	
	Related design keywords	experence design, co-design, participatory design, food design	

[Table 2]

<sup>1</sup>Harari, Y. N. (2016) p.17



## 2. Nakuna

This group of students believes that Finnish people have different personal core values than other nationalities. Finns tend to claim one's personal space, which means not only physical distance between people but also indicates a strong belief towards the rights of the individual, acknowledging other people's rights to equality. In addition, basic needs, such as pure nature, clean potable water for everyone, and basic education are essential in Finland. There is a notion that Finnish people pursue invisible and intangible values, rather than placing value on material-based consumerism. The concept of the exhibition clarified that the immaterial value of Finland will focus on and be experienced by visitors. This is in contrast with observing still-life design products as common exhibitions during Milan Design Week.

We set the goal to present the paradoxical notion of luxury in Italy and in Finland. Confronting material luxury in Milan, we asked, what if true luxury is simplicity? We are questioning the existing framework by being naked/as we are. We declared this as Finland's driving force. The project was renamed Nakuna, naked in Finnish, to reveal Finland's fundamental values with sharp-eyed observation and courage to face the simplicity of life. Throughout the whole experience, visitors will encounter a method of contemplating nature with the indomitable Finnish spirit.

### <Manifesto>

*Stripping down requires courage. Leaving the constructed to approach the realm of transparency and acceptance. Down to the bones, balancing between self-confidence and vulnerability. We are challenging the ideal, facing the real. Dare to be raw. Become naked.*

Designing an experience is generally not intended to deliver information, but to “allow us to interact with the information in a way that helps us build personal context and integrate the information into our previous understanding.”<sup>1</sup> Therefore we carefully created three interactive installations in which audiences are encouraged to participate in order to experience Finland and reflect on their own values. First, a set of five self-standing video installations expresses “nakedness” and being who we are. Each human-sized screen presents the dignified image of a naked Finn. The mirrored surface gradually reflects the visitor's own image overlapping the performer's features with various lighting. In this way, the observation process becomes a more subjective and tangible personal experience.

<sup>1</sup>, Shedroff, N. (2001) p.49





## OVERALL NAKUNA AND LAAVU SCHEDULE

2016				2017													
	5	6	7	8	9	10	11	12	1	2	3	4					
NAKUNA	31	Suomi 100 Introduction Suomenlinna		26	kick off	Concept	27	Mid critique		22	promotion photo shooting	28	critique	24	logistic to Milan	1-3	Exhibition building up
					Regular meeting on tuesdays					23	popside promotion photo shooting					4-9	Nakuna exhibition
LAUVU																	
Concept: Everman's right System: food chain system																	
FOOD PRODUCT	wild food from Finland			27	1st popside sample		making food samples		popside ice mold lollipop suger stick experiments	popside stick experiment		making serving tool popside stick preparation					
INTERVIEW	interview preparation					25	1st and 2nd interview	1	3rd interview		18	online version					
STORYTELLING	time concept								paper questionnaire distribution	coding ticket machine				serving planning storybook drawing		17	choreography drill with professional dancer
INSTALLATION										mid Jan kiosk mockups	end Jan relocated to the main hall finalizing structure plan		structure building up		simulation of structure		

[Table 4]

The second installation is a participatory typewriter with its roll of paper automatically turning as the typing overlaps other participants' thoughts. This open-ended metaphor encourages individual creativity in co-creating the result of thoughts and silence to experience free speech. The third food installation is created by the observation of Finnish people and their stories, which will be explained in further detail below. Under the name Nakuna, all three installation were re-named in Finnish in reference to their context over the course of time. The video installation got the name Ikkuna, window in Finnish. The typewriter installation is called Manifesti, manifesto in Finnish, and the food design installation is named Laavu. Laavu means a wooden shelter in the forest in Finnish and it was chosen to symbolically represent the origin of the project. Eleven students were divided into 4 groups (Table 3) in the beginning and worked tightly together across the projects' varied scope.

NAKUNA GROUP CLASSIFICATION			
LAAVU	IKKUNA	MANIFESTI	BRAND
Annukka Svanda Suhyun Park	Samuli Helavuo Andre Vicentini Monica Romagnoli	Dario Vidal Pellikka Nathalia Mussi	Mervi Antila Amanda Colliander Aino-Nina Saarikoski Heli Juuti

[Table 3]

### 3.Laavu: Food design in the context of Finland

How can Finnish values be represented through a food installation? What kind of design methodology is appropriate? Various directions and approaches are possible when it comes to the perception of food in a nation. Instantly, one-dimensional factors such as common foods in Finland or food culture in Finland will pop up through the juxtaposition of the words 'Finland' and 'food'. Or the project could confront current social problems within the food industry and suggest solutions for a better future. But would these topics be a relevant way to showcase the unique Finnish lifestyle by introducing what they eat? Or can it be a means of revealing Finnish people's special stories by discussing the issue of some gigantic supermarkets having a monopoly on the food system and a dependency on imported foods?

Instead, I was inspired to focus on people in Finland celebrating their independence centennial together, rather than food itself as an object. As a designer, I would like to learn how Finnish people really think and live regarding food, as well as reveal the country's real stories of problems and solutions. This does not involve the use of a standard, unilateral design process but is

more focused on a human-centered design approach which involves co-creation. This is because people who have been living in Finland are “expert of his/her experience”. Participants “play a large role in knowledge development, idea generation and concept development.”<sup>1</sup> Below, there are 4 categories to explain how the Laavu food design project has been conceptualized, developed, and implemented. First, the concept and its system will open up a holistic view of the project. After that, each layer, which is complicated and inseparable, will be explained with its relevant design theory. On the previous page, there is a detailed timetable (Table 4) of the separate layers for a better overview of how each layer fosters the project as a whole. Also, in parallel under the bigger umbrella Nakuna, it is arranged in chronological order.

### 3.1 concept : Everyman’s right

Finnish nature and its wild products are closely related to people’s lives. Based on Finnish law, anyone who stays in Finland is entitled to go into the forest to collect wild food and enjoy outdoor activities as long as one does not cause any harm to property or nature.<sup>2</sup> Everyman’s right does not only allow the harvesting of free foods from nature but more importantly it encourages people to enjoy outdoor leisure activities that embrace nature. It represents immaterial values in life, such as equality, freedom, education and awareness of environmental protection.

This universal right is particularly extensive in Finland, as compared to other European countries. Perhaps the most distinctive feature is that no permission is needed to enter privately owned landscapes. Approximately 96% of the land in Finland is available for everyman’s right except cover yards, cultivated fields and other areas for special use.<sup>3</sup> Pekka Tuunanen from the Ministry of Environment points out that is because Finland has a geographically smaller amount of cultivated land-use, unlike some EU countries with dense populations, such as Germany. Therefore, extensive regulation of everyman’s right is accessible in Finland.<sup>4</sup>

Surprisingly, this right is very common knowledge to most Finns, and is taught by older generations, who naturally take advantage of it throughout their life. Venturing out into nature is not a special event for them, but rather a frequent activity included in everyday life. When I asked people around me whether they were aware of it and if they did it themselves, everyone had their own stories and was proud of having the experience. I strongly believed that this could be an intriguing tool for Finns to reveal their unique lifestyle. People in Finland who have pursued this right will participate in the celebration of Finland’s 100 independence anniversary, as they are asked to reflect on their life values and share their stories throughout the process. This means that the project will be developing closely with the result of participation as a part of the

<sup>1</sup> Sanders, E. B.-N. & Stappers, P. J. (2008) p.12

<sup>2</sup> The Ministry of the Environment of Finland, viewed on 04.10.20162

<sup>3</sup> Tuunanen, P. Tarasti, M. Rautiainen, A. Jokamiehenoikeudet ja toimiminen toisen alueella, viewed on 11.09.2017

<sup>4</sup> Heinola, U. viewed on 11.09.2017

co-design process and I as a designer will play various roles as an intermediary between people in Finland and visitors in Milan.

In a nutshell, this project Laavu will serve Finnish wild food to the exhibition visitors as a food kiosk in the venue. The food is not directly from the forest, however but rather from peoples’ refrigerators who have visited nature and collected wild food. So the people who enjoy everyman’s right will play a role as suppliers by being interviewed beforehand and by supplying the food and stories of their experience for the exhibition. Later the audience is provided authentic food as well as the suppliers’ unique stories in Milan.

To do so, the food project was simultaneously building up several layers to embrace its overall narrative. Once everyman’s right had been confirmed as a starting point, each part began its journey to strengthen the holistic view. Relevant layers of the project have developed, such as tools for the interview process, physical structure, wild food products, on-site performance and so on. A more detailed explanation of each layer will follow below.

During this planning and implementation phase, certain parts of Laavu were developed in collaboration with other Nakuna group member when needed. For food related design, Annukka Svanda, who is a Collaborative and Industrial Design department student, joined the project from an early stage. We had numerous meetings to solidify Laavu’s service plan and in order to produce food samples. Annukka herself was the first interviewee for test questions. Later Laavu’s physical installation was developed with the cooperation of Nathalia Mussi Weidlich and Monica Romagnoli, as the location had expanded from the courtyard to the main hall with-









3.2 System: simple food chain system

Everyman’s right also paradoxically shows that there are certainly different perspectives of viewing natural food versus food in the supermarket. People in Finland often say that they feel strongly connected to nature, especially while picking up wild food. Are they aware of the same connections with the readily available food in the supermarket? Do they feel disconnected from the food we eat every day sourced from the supermarket?

To emphasize the awareness of the relationship between food and human beings, the project started on the basis of the food chain system consisted of three basic elements: the interviewees as suppliers, the kiosk as a distributor/retailer and the visitors as consumers. This is the deeply-rooted foundation of the project to highlight the distinctive difference compared to a more complicated current global food chain system. This provides the participants with an opportunity to rethink the entire food chain system. As a food designer, the food chain system is a tool to observe how food circulates in society and its problems in a holistic approach to food.

FOOD CHAIN SYSTEM IN LAAVU

NATURE	SUPPLIER	RETAILER	CUSTOMER	NO WASTE
	provider	facilitator	visitor	
	interviewee	interviewer		
	co-creator	educator		
	expert of his/her experience	storyteller		

[Table 5]

Each role needs to be precisely defined, as each link has a different role in the system. However, it was challenging to deliver the pertinent information as simply as possible to each group. First, the interviewees in Finland were cast as suppliers/co-designer, a role which is equally important as that of distributor. They are the food providers for the exhibition and also participants in sharing their experiences. In the bigger picture, it validates that it is a process of participatory design. A more detailed explanation of the process is explained in the Interview chapter below.

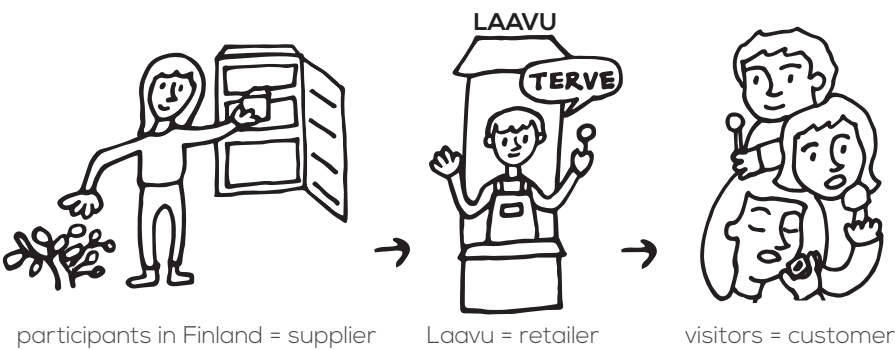
The kiosk as a middle man educates both the suppliers and the customers about the food chain system and develops minimum processing of wild food products, based on the research of the participants in Finland. The final food design outcome as a physical manifestation of research can arouse visitors’ interest to investigate the deeper layers of the project. In order to do so, an

effective means of delivering the content needed to be studied and implemented. Here, a role of the designer is not only to improve the value of products but also to be a storyteller based on various practical research.

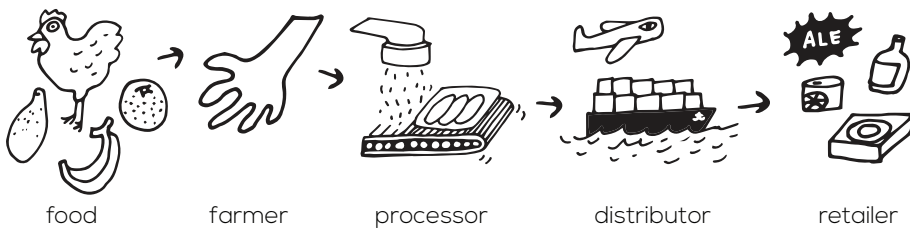
The last group in the food system is consumers, namely visitors at the exhibition. This is in some respects, obvious, in that whenever they get served with food, it automatically means they become a user/consumer. On the other hand, it is not easy to encourage them to understand this simplified food system in order to become more aware of the system. Practically, there was some limitations in explaining this layer to the audience, since food serving and storytelling took the majority of time. Nevertheless, I certainly met quite a few visitors who were interested to hear about Laavu’s food chain system and carried further discussion about food chain system into reality.

Taken together, this process provides important insights into the food design process. The food chain system has as a pivotal role in food design, particularly in regards to to the relation of food and nature, or of food and technology. Food designers can use the system as a tool to tackle these issues, depending on the position of the project within the system.

The food chain system in Laavu



Food chain system in normal supermarkets





### 3.3 Preparation

#### 3.3.1 Interview and role-play

#### 3.3.2 Food products

#### 3.3.3 Storytelling

#### 3.3.4 Exhibition installation and serving tools

#### 3.3.5 Performance

#### 3.3.1 Interview and role-play

The interview was the main method in the participatory design process for Laavu. Its purpose was not only to lead participants into thinking about their own values through the questionnaires, but also as a means to convey knowledge. The information delivered to interviewees needed to be considered before creating these questions, in order to provide them with a clear understanding. Therefore, the first step was for the interviewees to get to know the overall idea of the project. Secondly, they undertook the role as suppliers within the simple food chain, as compared to the industrial food chain system. In sharing their own stories about everyman's right through the interview process, and supplying the wild food, it allowed them to experience the whole journey, rather than just passively observing it.

The interview process started from the very beginning of the project, and continued to develop over the course of time, since the participatory design process took up a large part of the project. As the process involved rather complicated layers, it needed to be simplified in order to make it clearly understandable by prioritizing the layers. The final online version of the questionnaire was established by trial and error as the project itself became more clearly defined. As experts of their own experience, 29 people in Finland participated in completing the formal questionnaires and many more people shared their stories by informal oral interviews. The initial idea was to share personal photos of them posing in front of their freezers with the audiences at the exhibition. However, this idea gave way to another method, the details of which will be explained in the following chapter.

The following are the questions, summaries of the interviews and individual reviews for improvement. All interviews are organized in chronological order and divided into two broader categories : face to face interview and questionnaires.





Aim:

- encouraging Finns to become familiar with the project
- receiving unique stories about everyman’s right
- taking a photo of participants’ refrigerators with collected wild food
- collecting wild food donations from their refrigerators

Questions:

What is the name of a place where you picked your food?  
A map of Finland was later created based on the answers

How many times did you forage this season?  
Is it more often than the previous season or less?  
Do you remember why?  
This line of questions was meant to activate their memories of the past couple of years and to inspire them to go to nature more often.

What do you usually do in nature, besides collecting food?  
(Walking/cooking/camping/sauna/swimming/picnicking, etc.)  
To encourage interviewees to reflect on their outdoor activities while pursuing their rights.

What is a memorable moment that you experienced while enjoying your everyman’s right?  
A direct question for their own stories of experience.  
Later, unique anecdotes were collected for the storybook.

What kind of wild food do you have in your home? -Add your foods  
bilberry/lingonberry/sea buckthorn/currant/raspberry/cloudberry/fish/herb/

How have you preserved them?-Add your methods  
canning/smoking/salting/freezing

Do you have a secret recipe?  
To share various practical information from their experiences.

Additional questions

How long have you been harvesting local wild foods?  
How old were you when you first started picking wild food?  
How do you feel about having everyman’s right?

Methods:

- ① Face to face interview
- ② Printed questionnaire distribution
- ③ Online questionnaire

① Face to face interview

1st & 2nd interviewees

In the initial attempt, only some oral questions were prepared without any written document for the interviewees to reference. It was a chance to probe into the accessibility of the questions. The interview started with some general information about the project, and then the interviewees are asked questions about their own experiences in nature. Exchanging questions and stories had a relaxed and conversational flow.

Review

Without paper documents to reference, the interviewer can easily digress from the main questions, but it also produced more unsolicited information and stories. Also, it tends to expand the scale of the answers. To provide more understanding for the participant, I decided to create an illustrated survey.





# 1

## Annukka with baby Milan

“When I was fishing with my dad and my daughter and I sensed the eternal knowledge being passed.”

- ▶ Annukka is keeping the wild food in the freezer. Each layer contains full of mushrooms, all sorts of berries and diversity of fish. Picking the food from the nature usually happens during summer and the food remains untill the next picking season starts.



- ▶ Heidi is interested in diversity of wild food besides popular berries and mushrooms. Some dried wild herbs are used as spices or tea. She brings berries from her mom's storage when needed since her freezer is tiny. She is concerned about misuse of Everyman's right and mentioned that people who enjoy the right should acknowledge the manner and the detail differences of locality.

# 2

## Heidi

“I have enthusiastic mom who collects more than 50 buckets of berries. Sell or give as present. She has two freezers to store them.”





### 3rd 4th interviewees

The illustrated questionnaire encourages participants to recall the memory more vividly, and think logically following the questions. Creating a comfortable mood for the participants is very important in order to get the maximum outcome, because the questions evoke one's memories with emotions.

**EVERYMAN'S RIGHT Kiosk food supplier**

name *Aoi & Jarkko*

Mark the place where you picked your food from & draw the detailed map

What kind of wild food do you have in your place? Add your foods

*Kantarelli* *Susipölvienä* *Kanavienä* *Tatti* *Ukon sienit*  
*Chantarelle* *Trumpet Chantarelle* *Fake Morel*

*Bilberry* *Vaccinium* *Sea buckthorn* *Curran* *Raspberry* *Cloudberry* +  
*Fish* *Hieno* + *pine needle Jam* *Kuuskerkukka hillo*

How have you preserved them? Add your methods

*canning* *drying* *smoking* *salt* *freezing* + *fired then freeze*

Do you have a secret recipe?

How many times did you go to the nature to forage this season? *Countless*

Is it more often than previous season or less? *More*

Do you remember why?  
*This year was exceptional year for Kantarelli*

What do you usually do in the forest besides picking food?  
*walking, Sauna, running, fishing, cooking, swimming, relaxing*

► First draft of illustrated questionnaire

### Face to face interview review

The interviewees that I met in person were all enthusiastic about sharing their knowledge and experiences. Above all, they were proud of having everyman's right in Finland. As the conversations went deeper, the subject matter changed to wider views on food in general. The participants told me about their opinions of the supermarket chain system and the notion of authentic seasonal food. It was an opportunity to collect various knowledge and to observe different perspectives, for instance chef and design practitioner.

#### pros:

- Expanded the scale of answers
- Discussions about current issues in food & sharing opinions
- Sufficient introduction for participants to understand

#### cons:

- Hard to find the participants who are willing to open their homes and allow to take photos of personal spaces like kitchen and the fridge
- Difficult to receive the answers from a broader range of participants



# 3

## Aoi & Jarkko

"We are more into experiments on wild food recipes. We enjoy picking different kinds of wild food and combining with unique ingredients."

- Aoi and Jarkko are enthusiastic wild food pickers. They store lots of berries and mushrooms in the freezer. It was especially good season for lingonberries. They have made various lingonberry jams including lingonberries and ginger mix which can be used for cooking spices. Aoi emphasized the importance of consuming all the food you collected. "Do not get greedy when picking wild food!"





- ▶ Ossi is a chef and has been gaining media attentions by using wild food ingredients. He is involved in several projects dealing with authenticity of Finnish food. He enjoys remaking traditional Finnish cuisine with twists. During the interview, home-made traditional drink, Sima was served. I could witness various wild food kept in storage downstairs. It includes some of game meat, all sorts of berries and fish. His parents are great teachers for wild food and also providers for his dishes.

## 4 Ossi

“I started my career as a chef by using local wild food in the west coast city called Vaasa”

## ② Printed questionnaire distribution

After encountering the limitations of the face-to-face interview method, a fully described paper questionnaire was developed. One side was intended to introduce the project and how to take part in it. The other side contained the questions with related illustrations. There were Finnish and English versions printed, with about 50 copies of each. The copies were distributed around Aalto University Arabia campus in Helsinki, and the Oulu public library in northern Finland. I did not have the opportunity to observe people's responses, even though there were instructions for emailing. It would have been efficient if I could have collected the answer sheets personally. At the beginning of the research, the purpose of the questionnaire was to make the participants enjoy answering it, and reflect on their own lives through it, rather than being forced to complete all of the instructions.

### Nathalie and Eero, March 2017

There were only two participants who returned their survey in person. These two results indicate that the interviewees spent a considerable amount of time and effort to answer each question. In addition, I received the feedback that they enjoyed sitting down, relaxing and filling out a tangible paper form. This is a relatively difficult method to quantify. Nevertheless, it was discovered that it is still an appropriate way to connect people and their memories.

Laavu - kauppa is a part of Aalto University design exhibition in Milan design week. In April 2017, we are celebrating Finland 100 by emphasizing important Finnish values. Before introducing Finland 100 to the world, we'd like to celebrate with you! Through your experience on Everyman's right, we will observe values in life such as transparency, equality, pure nature, time and silence. Please share your story with us and be a part of the food chain!

**LAAVU - kauppa**

- We tell the story from people who enjoy their rights.
- We share the food from their freezer where hand-picked wild food kept.

**Food products**

POPSICLE with Finnish lap water

LOLLIPOP with hand-picked berries on sugar sticks

CRACKER with pickled wild mushrooms on rye cracker

**What you need to do as a supplier**

1. Think about your joyful moment in the nature
2. Fill in the questionnaire
3. Take a photo of you with the food from the freezer
4. Send us your story and a photo to share your food

laavu.food@gmail.com  
Instagram: #laavufood

**How the food chain works in Laavu**

YOU = supplier

ME = retailer

VISITOR = customer

**food chain system in normal supermarkets**

food

farmer

processor

distributor

retailer

Ask your parents, grandma & friends as well

**Jokamiehen oikeudet - ruoan jakelijä** Everyman's right food supplier

nimi: Nathalie Lantto, kahder

Merkitse karttaan mistä olet kerännyt ruokaa ja kerro mikä paikka on kyseessä. What is the name of a place where you picked your food from? & mark the place on the map.

Kuninka usein keräät ruokaa luonnosta ja minä vuodenaikana? How many times did you go to the nature to forage this season?

Käytän nykyään useammin tai harvemmin luonnossa keräämässä ruokaa kuin ennen? Miksi? Is it more often than previous season or less? Why?

Mitä muuta kuin ruoan keräämistä teet luonnossa? Mitä muu? What do you usually do in the nature besides collecting food? Ask your answer.

Mikä on ihana muistosi jokamiehen oikeuksista nauttimiseen liittyen? What is your memorable moment while enjoying your everyman's right?

Minkälaista luonnosta kerättyä ruokaa sinulla on? Mitä muu? What kind of wild food do you have in your place? Ask your food.

Kuninka olet säilönyt ruokaa? Muu säilöntätapa? How have you preserved them? Ask your methods.

Kerro meille solainen suosikkireseptisi luonnon antimista Do you have a secret recipe?

**Jokamiehen oikeudet - ruoan jakelijä** Everyman's right food supplier

nimi: Eero Vesterinen

Merkitse karttaan mistä olet kerännyt ruokaa ja kerro mikä paikka on kyseessä. What is the name of a place where you picked your food from? & mark the place on the map.

Kuninka usein keräät ruokaa luonnosta ja minä vuodenaikana? How many times did you go to the nature to forage this season?

Käytän nykyään useammin tai harvemmin luonnossa keräämässä ruokaa kuin ennen? Miksi? Is it more often than previous season or less? Why?

Mitä muuta kuin ruoan keräämistä teet luonnossa? Mitä muu? What do you usually do in the nature besides collecting food? Ask your answer.

Mikä on ihana muistosi jokamiehen oikeuksista nauttimiseen liittyen? What is your memorable moment while enjoying your everyman's right?

Minkälaista luonnosta kerättyä ruokaa sinulla on? Mitä muu? What kind of wild food do you have in your place? Ask your food.

Kuninka olet säilönyt ruokaa? Muu säilöntätapa? How have you preserved them? Ask your methods.

Kerro meille solainen suosikkireseptisi luonnon antimista Do you have a secret recipe?



### ③ Online questionnaire

From 18 Feb 2017 to 31 Mar 2017

It became apparent that an online version of the questionnaire was necessary to increase accessibility for both parties. There were 17 Finnish-speaking participants and 8 English-speaking participants. It certainly proved to be an effective way to expand the range, so that I could collect more fruitful stories. Regardless, there were still almost no submissions of refrigerator photos. It is probably because there were too many demands from one questionnaire. The interviewee is facing a new idea that takes a certain amount of time to absorb and is asked to think back on their experience. Furthermore, he or she needs to decide whether or not to share such a personal space with strangers. Indeed, it requires a lot of courage and effort. Therefore, certain types of methodology should be applied differently, according to the intended outcomes.

#### Online questionnaire review

##### pros:

- expanding variety in the range of participants
- increasing numbers of participants
- easy analysis from the results

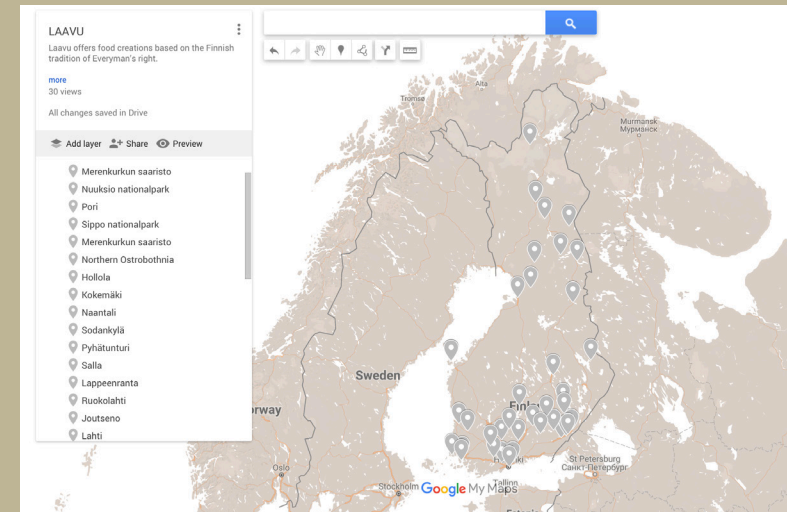
##### cons:

- limited communication between the interviewee and the interviewer
- no indication of the interviewees reaction during the questionnaire nor their environment

## Overall interview results

### MAP

The places where all participants visited for picking wild food.



29 answerers

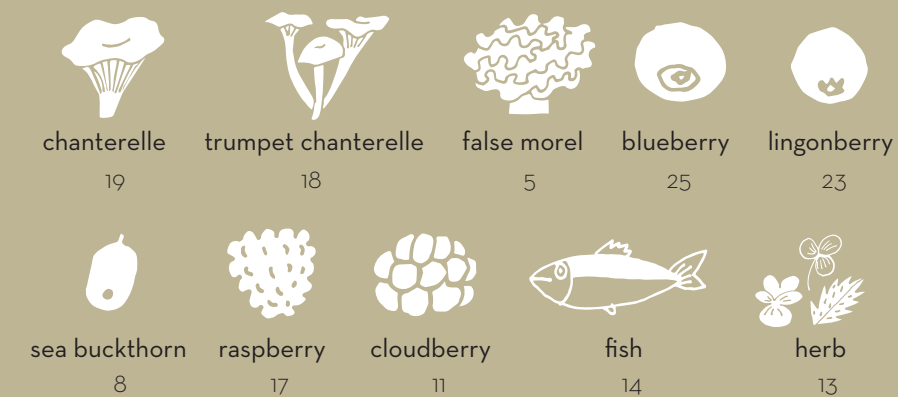
Face to face interview: 4  
(2 double answered online)  
Paper questionnaire: 2  
Online questionnaire: 25

### ACTIVITIES IN NATURE



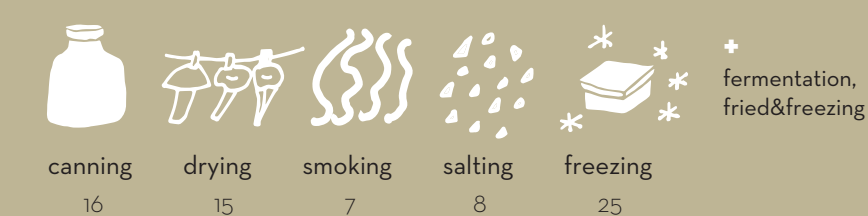
+ bike riding, horse riding, hiking, admiring the nature, relaxing, drawing, painting, snowshoeing, cross country skiing, photography, seat and calm down, singing, snowboarding, skiing, running, dancing, rowing

### COLLECTED WILD FOOD



+ black trumpet mushroom, chaga mushroom, rowan penny bun mushroom, parasol mushroom, spruce sprout, wild strawberry, aronia berry, cranberry

### PRESERVATION





When visiting family and dog in the woods for long walks and everyone enjoys nature.

I eat the first apple raw from the ground. Never felt so close to nature

Various hiking trips, perhaps the most memorable has been lasted for 2 days by canoeing.

Mushrooms cleaning up after sunset.

When you are from the countryside, picking berries and mushrooms is an everyday thing in the summer. Summer cottages, fishing, bathing belongs to childhood memories.

2016 was an incredible year for mushrooms.

There are so many but probably when I was fishing with my dad and my daughter and I sensed the eternal knowledge being passed.

When I found insanely huge chanterelle field!

Hunting in the forests in general.

Tour tent in the woods with the family. The whole big family, men and children, mainly, camping in a couple of nights. Go to sauna, if there is sauna, swim, fish and overnights uncle of a large army tent. We went to camp three times in this manner.

Perch fishing with worm bait and the village shop rowing across the lake Kemi.

Boating to the island and gathering delicious trumpet mushroom there.

Last summer, all family members went to berry picking for several hours. We've got 4buckets of berries and cleaned those under the warm evening sun in the island, listening radio and talking the joy of summer.

Seeing some awesome landscapes and wild animals

contemplating a blue sky in the middle of the night while walking home through fields

A quiet moment for fishing, mushrooming, picking berries :)

I have enthusiastic mom who collects more than 50 buckets of berries. Sell/ give as present. Two freezers to store them. Youngest memory: one photo of her sitting on grandpa's knee and being fed blueberries.

Learning which are edible and which are not.

we collected a lot of bilberries and brought a full bottle of them home to make a hot bilberry sauce and we ate it with vanilla ice cream - yummmmm

**MEMORABLE MOMENTS**  
direct quotes

The world's best penny bun mushroom!

Not the most wonderful, but the most surprising memory - during the working day my boss said, that everyone is allowed to go to pick blueberries and chanterelles. Jumped into cars and we spent a wonderfully well-being-a moment in the woods to pick superfood. heh

Forest excursion with the family. It was nice to take a packed lunch, make a campfire and roast sausages.



Simple chanterelle sauce. Chanterelles, salt, onion, cream, nothing else is needed.

Spaghetti with trumpet mushroom: oil, garlic, mushroom, onion, tomato sauce, salt, pepper, thyme (wine) and spaghetti or tagliatelle with it!

Freshwater white fish tartare is a really good on islander bread / with rye bread (valio.fi recipe is good)

My grandma back in Germany used to get a lot of mushrooms from my granddad who collected them in the forest and she made a really good creamy mushroom sauce with them that you eat together with traditional bavarian dumplings / knödel

Spruce sprout syrup

My secret in cooking Less is more

Salted, dried sheep's wool works on a paste like parmesan cheese

Chanterelle sauce and new potatoes

Fried chanterelles in the pan, but between the crêpes with the onion!

The best and easiest fungal salad is made from the collected mushrooms, sour cream and onion, seasoned with salt and pepper.

Take a young willow twig, peel it. Put it in an anthill for a moment, let ants pee on the branch for a moment and wipe them out. voilà, the twig is ready for sucking. :)

Leek bread, light bread - fried lollipops - fried onion finely chopped - a pinch of salt - a pinch of pepper - a piece of parsnip chops (a bit)

Sea buckthorn is the most perfect of all natural anti-oxidant. Do sea buckthorn juice and pour the juice in frozen bags. Take one piece of frozen sea buckthorn into a glass of water and stir. You have full of vitamin C ready to speed up your day.

## COLLECTED LOCAL RECIPES

direct quotes

Mushroom soup from my friend Petra: fresh herbs, stock, salt, cream, whiskey and mushrooms!







### 3.3.2 Food products

Designing a food product in the context of food design is a part of the whole process, and the food product is one of the end results that users encounter first, and can entice them to experience the whole journey. In order to initiate the experience, food products need to be attractive and easily comprehensible to consumers. The experience could either result in disappointment or positive satisfaction, which might ideally be extended to “prolong the experience, revive it, or form a bridge to another experience.”<sup>1</sup> Thus the visitors will subsequently be able to reflect on their own experience.

Laavu is intended to represent how people in Finland appreciate nature as part of a symbiotic relationship through the experience of collecting and eating wild food. The food products and the serving method could provide a vivid multi-sensorial experience for audiences at the exhibition. This element is regarded as the core strength of food designers - to pique curiosity toward deeper matters.

Food products were developed as a kiosk food. This symbolically shows that the Laavu project is a part of the food chain system as a distributor and a middle man. The shape or combinations of light kiosk foods such as popsicles, lollipops and crackers were adapted. The main ingredients were selected based on the results of everyman's right and the interviews, and were finalized by testing availability through food sampling. Each product development is individually explained below.

#### Restrictions

- logistics from Helsinki to Milan
- aiming for no waste/ecological considerations
- minimum food processing to demonstrate pure nature
- adequate availability and supply for expected visitors

#### food + kiosk food combination

- a.pure water + wood twigs = popsicle
- b.frozen berry + sugar sticks = lollipop
- c.picked mushroom + rye cracker = cracker

<sup>1</sup>Shedroff, N. (2001) p 2-5

#### a. Pure water + wood twigs = popsicle

The idea of a pure water popsicle came up at an early stage of the group discussion as a way for visitors to taste naked pure Finnish nature. I developed the idea how to deliver it sufficiently and aesthetically. The initial sample was made out of natural twigs from a wintery forest. All of the sample twigs have unique and organic shapes and contain different elements such as frozen fruit and lichen. However, the end result should have been reconsidered due to its hygiene as a food product, without losing its original aesthetic.

Basically, popsicles require hygienic ice molds and wooden sticks, which means that the product would simply taste of pure water and a lingering flavor of the wooden stick. The popsicle needs to be effectively smaller than ready-made popsicle molds in order to give an instant impression without concern for whether the entire amount of ice bar is consumed at the site. Thus, I conducted several experiments regarding the shapes of the mold, including adjusting a typical popsicle shape to a more natural, organic shape using formed ice during frozen winter.

Regarding the wooden sticks, I decided to make natural twigs as hygienic as ready-made popsicle sticks without chemical treatment by following industrial hygiene standards. This introduced another important question about whether chemically treated popsicle sticks really cleaner and more hygienic than nature?

► **Top two:** The first samples of the popsicles  
/Popsicle samples with natural ice blocks from the sea







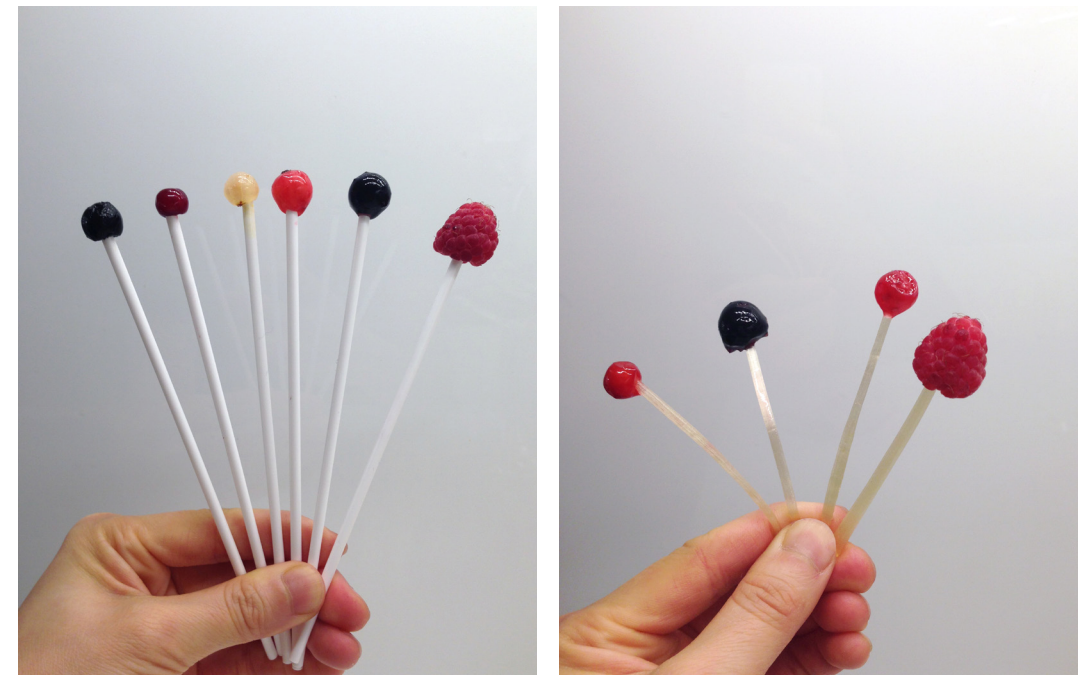
Wood twigs treatment :

1. collecting fresh young twigs without lichen or moss on the surface from the forest
2. cut them into approximately 11cm length each
3. dry them on a drying rack for a couple of days
4. bake them in a 100 °C for 6 to 8 minutes

The twigs were picked from Turku archipelago and Hertoniemi, Helsinki.

### b.frozen berry + sugar sticks = lollipop

Wild berries are the most common wild food collected in Finland. Finnish forestland produces approximately 500 million kg of berries every year and each household picks an average of almost 60 kilograms of berries a year.<sup>1</sup> The main preservation method for berries is to freeze them in smaller containers without any processing. Then they are used as fresh by simply putting them into a bowl of porridge or other uses, such as jam or juice. With logistic restrictions, I attempted to find an alternative preserving method, while at the same time aiming to maintain the taste and shape. One possible solution is a freeze-drying method, which involves freezing an object to below -50°C. This process will dry it out, even as it maintains the shape. However, based on sample tasting, this method caused the sample to lose the freshness of juicy berries. Therefore, I decided to bring frozen berries stored in an ice box via air transportation.



► Diverse berries from Finland with plastic lollipop sticks / Berries with the first sugar lollipop stick samples

While investigating a way to best preserve the berries, I simultaneously studied how to serve them. Some disposable materials, such as paper, thin vinyl wood trays and cellulose paper were considered, but none of them met the requirements. In following the kiosk food concept, various berries can be interpreted in the shape of lollipops, but using disposable serving materials. This idea lead to the discovery that the lollipop sticks could be made out of sugar, so that the product

<sup>1</sup>Korpela S. Treasures of the Boreal Forests. Viewed on 02.8.2017.



could be made completely disposable by eating the entire product. Based on related video clips and how-to instructions, I managed to make a sample for tasting. It was also important to go through all of the relevant details, such as what kind of berries to put on top of sticks and how to join them together.

As the final outcome, I decided to ask professional candy makers to produce a cohesive quality in a sufficient amount for the expected guests. Finnish chocolate company Fazer provided about 1000 sugar sticks (2 to 3mm thickness 8cm long) for the exhibition. Preferably, lingonberries or cranberries (those fruits with thicker skins than blueberries) were sufficient to attach to the stick after just a minute melted at room temperature.



#### Making of sugar sticks :

Once sugar is melt and cooled down just enough to handle, the sugar is ready to be stretched. The more stretched, the whiter becomes. Then making the thickness of 2 to 3mm and cut into 10cm length. The sticks might glue each other if the temperature is not right nor humidity.



#### c.picked mushroom + rye cracker = cracker

Many stories about wild mushrooms were gathered from the interviewees. It is a main source of knowledge sharing from generation to generation. Many interviewees mentioned the precious memories of time that they spent with their grand parents and parents to learn about edible mushrooms and the recipes that run in the family. Preservation also varies according to the methods in their family recipes. Pickling, drying, freezing and fry-freezing are common methods and pickling was the most suitable for the exhibition. This method was chosen, because pickled mushroom is edible without additional cooking or a particular storage method.

A piece of Finnish traditional rye cracker was served with a wild mushroom on the top. It provides an extra crispy texture, as well as enabling the mushroom to be served without extra tools. The pickled mushroom is made from the first interviewee, Annukka Svanda's, family recipe.

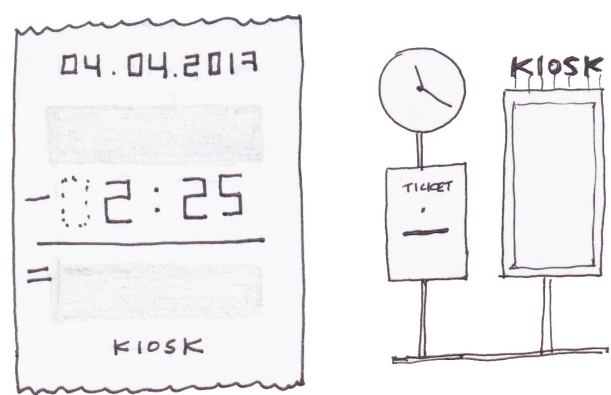


3.3.3 storytelling

How could I deliver all the research to the audience along with wild food? The kiosk is not an ordinary stand where you buy food. Instead, the core story behind the physical installation needs to be seen in a form that will make the project different than just serving food. Intangible values of life will be presented through vivid interviewee experiences. Essentially, the kiosk installation, food service, the physical food itself and the story behind it needed to be considered as a cohesive whole. The method of serving the food was particularly intertwined with the method of delivering the stories. Both are intangible and immaterial parts of the project. At the exhibition, the journey that the visitors experienced as they approached the project (before receiving any actual food products) is where the story has to be narrated.

Main questions

- 1. What is the message to deliver and how?
- 2. How to efficiently link the method of serving food and the method of delivering the story?



Pay with your time

The Initial idea was that visitors as consumers will experience wild food products by paying with their own time. They will be able to buy food products according to the amount of time they spend at the exhibition hall. First, at the entrance, visitors get tickets from a ticket machine which documents the time they enter. They will be able to spend the time as “currency” at the kiosk and the food products will be served in different price ranges based on the value. The place of origin and the suppliers’ unique stories will be provided in conjunction with the food products.

In this way, people would instantly notice the important value of time. The more time they spend, the more valuable food products they receive. The important consideration in this classification of the food products is not based on monetary value, but rather on the level of effort



people expended to get the food ingredients from nature. When a visitor is ready to spend his/her time at the kiosk, he/she needs to calculate the time for translation into currency. Put simply, it is present time at the kiosk minus the entry time at the exhibition hall. Then the participant will be able to choose from the menu board.

Along with the time ticket, there are some possible ways to share the story from the interviews. Exhibition planning and branding were linked together in this process. First, displaying photos and video clips from the interview was a viable option. The kiosk physical presentation and structure will grab consumers’ attention primarily when entering the venue, where they will receive an overview of the information. Secondly, a small information leaflet could be handed out with the food product. The origin of that specific food and the supplier’s story would be written on it according to food product.

-review

How to serve the food was considered in conjunction with the installation plan. This is pivotal planning to make the whole experience easily understood and enjoyable, rather than a complicated event. Although the concept of time as currency was directly connected to the main theme, it might unintentionally mislead the visitors into staying for an unnecessary amount of time in order to obtain more food. Moreover, it appeared that there was one more layer which needed to be explained in addition to the personal interviews, which indicated additional set-up regarding installation. Interviewee’s stories are far more important than the time concept. I decided to simplify this method, in in order to more effectively highlight Finnish people’s unique stories.

Laavu storybook and storyteller

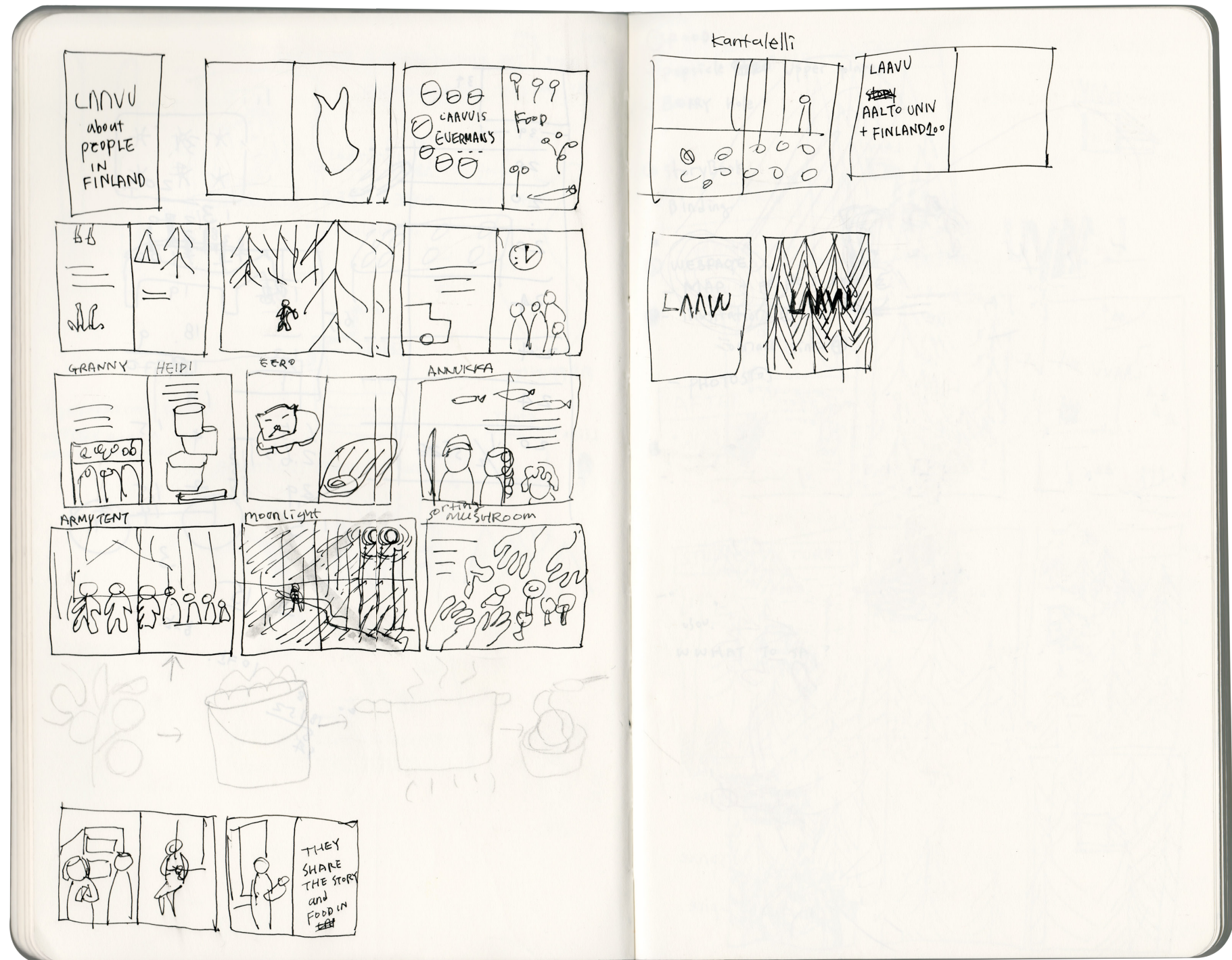
Since more people’s stories had been collected in comparison to the candid refrigerator photos from interviewees, the initial idea of presenting images and video clips needs to be modified. Instead of taking a passive attitude towards visitors through visual installation, how about using an active and direct narrative storytelling method? “Storytelling is one of the oldest experiences and still one of the most powerful because it organizes information in a way that allow us, usually, to draw personal meaning and create knowledge.”<sup>1</sup> Also “it enables us to communicate the complex ideas and values that today’s co-designing processes often deal with.”<sup>2</sup> Indeed, this approach demands more physical approach and effort. However, it is an opportunity to lead interactive communications with audience members. I decided to create the Laavu storybook and storyteller based on interview research results.

I first gathered exceptional stories from the interviews to organize the main story line for the

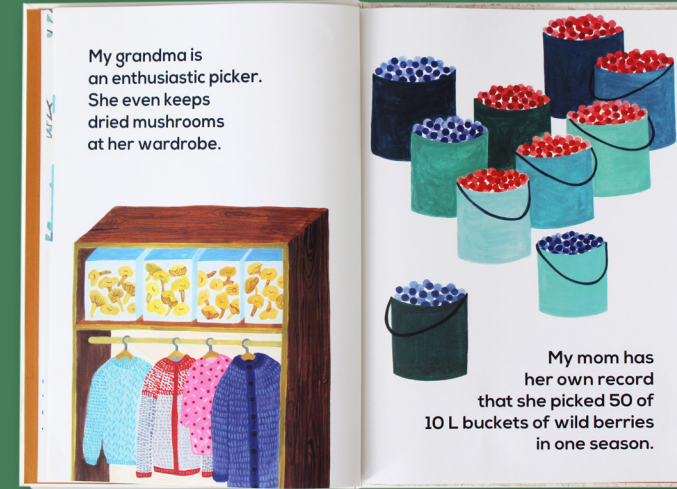
1 Shedroff, N. (2001) p.208  
2 Manzini, E. (2015) p.125



book. Secondly a storyboard was created, progressing from a bigger picture to smaller details. The book starts with a map of Finland scattered with flags of locations where interviewees have visited and enjoyed their time in the nature. The story continues with an explanation of everyman's right to aid in understanding the project. Then some selected anecdotes are told with concise expressions and related symbolic illustrations. This A3-sized book is mainly significant as an instant physical medium for visitors to be introduced to the intangible messages of Laavu. In addition, the storyteller is set up to narrate the story to the audiences in front of the structure. The effect is to create a scenographic atmosphere in addition to the display of the kiosk and the method of serving wild food products.









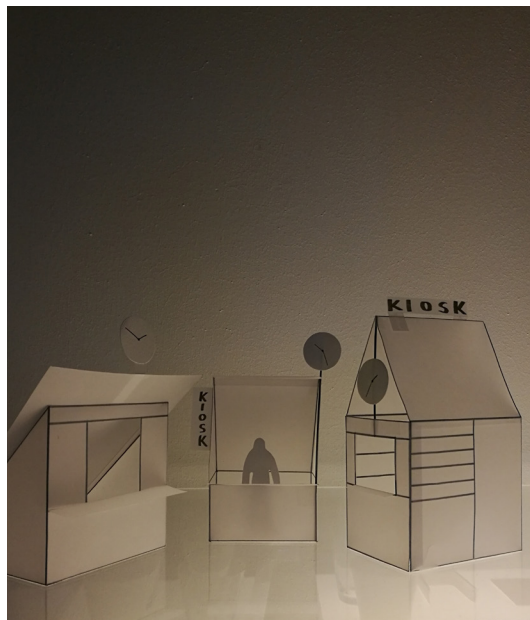
### 3.3.4 Exhibition installation and serving tools

#### Exhibition installation

During the early stages of the project, I worked mostly on developing the concept and its content. As the concept was solidified and the wild food experiment deepened, the idea of structure became clearer. Cohesively following the system and food development, I did research on typical types of kiosks in Finland, and adapted its distinctive shapes into practice. In the beginning, the exhibition venue was examined and planned with other installations under the name of Nakuna. Initially the interactive video installation, Ikkuna was placed in the main hall and the food project was placed in the courtyard, which is located on the left corner of the building, and included a kitchen facility. Therefore, it would serve as a meeting point for the visitors to relax and enjoy the story and the food. The courtyard space is approximately 33m<sup>2</sup> and less than 25m<sup>2</sup> could be used for building the structure. Plus, there was an extra restaurant area which was available for the audience. Refer to the blueprint for details.



► Circolo Filologico Milanese 3D blue print  
/ Laavu installation mockups



I designed a long, vertically narrow kiosk for the courtyard. The material was following the dominant materials for the Ikkuna and Manifesti installations in order to maintain consistency. I compared possibilities using several mockups of small scale kiosks. This process was conducted during Nakuna group meetings since the structural part would be done together as a group. Three instructors, along with all of the Nakuna members gathered together to check the progress of each project at the end of January. We thoroughly examined how realistic each project

was to complete within the time schedule and finalized each location in the exhibition venue, including all projects from the Nakuna exhibition, including Ikkuna, Manifesti and several smaller scale school projects. It was finally decided that Laavu would be located in the main hall. I assume there are several reasons for relocating Laavu to the main space. First, it is caused by the distinctive features of the venue itself. Unlike finding a spot after first materializing the project, the exhibition hall was set beforehand and the projects needed to adjust to fit those characteristic and sizes to make a cohesive exhibition. In this way, the venue affected each of the three projects, Ikkuna, Manifesti and Laavu and influenced the final outcome. We tried to feasibly match each space with a suitable project to optimize the available space. Natural lighting comes through a transparent glass ceiling in the main hall, which would make video installation difficult to set up for clear visibility. On the contrary, Laavu was able to utilize the natural sunlight and it was more flexible to vary the size according to the space available.

Secondly, it was the question of what kind of image will be delivered to the audiences as the main installation. Ikkuna was originally placed in the main hall and captures naked people bravely and naturally standing in front of a camera to evoke the feeling of freedom, or being as you are. On the contrary, Laavu interprets important values differently, using food and people's stories. Using food is a powerful but yet familiar tool to gather people naturally by instinct and open up interaction more easily. This feature of food design is one of great strength and potential.

Thirdly, food design is still a relatively new field of design. The professor asked about what the project would be based upon for opening at the exhibition as a food event at the beginning of the course. However, as Laavu developed a broader aspect with the lecturer Anna von der Lei, food design was recognized as a new design field using food as a medium. This decision shows that the notion of food design has developed within the group.

In conclusion, Laavu was set within Italian classical architecture to deliver stories of Finnish forests and people under natural sunlight. As the structure needed to be redesigned in proportion to the expansion in scale, we decided to connect the context between the structure and the story by adapting the forest into the physical design. Therefore, we recreated a Finnish forest within the structure and put people's refrigerators in the middle of that forest. This is a direct message to the audience that shows where wild food products are from and where the story begins.



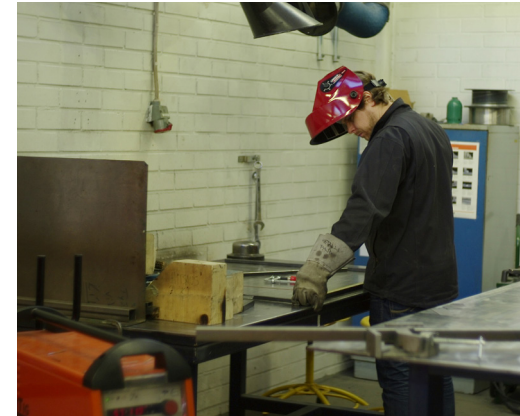


▶ Nakuna Laituri

The practical construction plan was made by Nathalia and Monica. I took part of the early developing stage to cement the ideas and the actual construction part. It was critical to design the installation on a relatively large scale in order to establish a first impression in the main venue, which is a two story high space. The exterior of Laavu is transparent so that the audience can observe what is happening inside it. The front is 430cm high and is reduced to the height of 110cm in the back to make a dynamic impact from the front.

The interior of Laavu is a scenographic forest in which a serving person is performing subtle choreography, collecting wild food from the forest and the freezer. It was difficult to plan the forest in order to precisely convey the image we wanted. After the big structure was confirmed, we set up a one to one scale model space in order to plan out the size of the trees and how many of them we needed, along with the placement of the freezer. So the forest path was considered in addition to planning the interior. As soon as the structure was halfway completed, in order to plan out the physical size, we invited a professional dancer to create effective choreography for serving food. Additional explanation will follow in a later chapter.

In front of Laavu is a food service station, so the serving tools were designed together to fit the board. After dense forest in the front part of Laavu, the visitors will notice a stark, white freezer in the middle of the forest. It is intended to be a metaphor for people in Finland from the whole backstory. In addition, from a practical perspective, the ice popsicles and frozen berries for lollipops were stored in the freezer. Mushroom jars were placed around tree trunks on the floor to be collected by the performer.





### Serving tools

Annuka and I designed three different types of serving tools for the three wild food products - pure water popsicles, berry lollipops and mushroom crackers. We designed the tools according to practical needs without extra decoration in order to emphasize the pure wild food products and to deliver the holistic story efficiently. Therefore the materials were chosen from natural resources, such as wood and stone. Stone plates made of Vuolukivi/ Finnish soapstone are prepared for keeping frozen ingredients cool. Simple wooden blocks were constructed for dry ingredients.

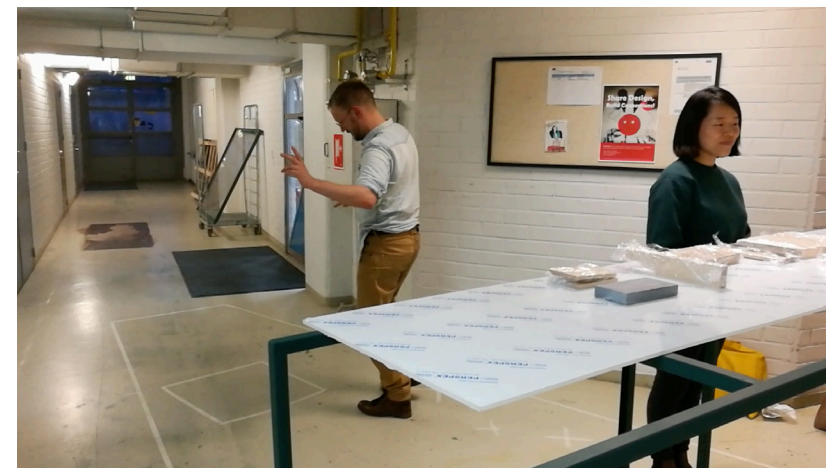


### 3.3.5 Performance

The final exhibition shown to the public is a holistic combination of every layer I have been working on. From the beginning in September 2016, to the end in March 2017, I endeavored to visualize the whole scope of the project, and this last step in the preparation was probably the most important element to deliver what the project was all about. How are we going to present it? There are physical elements such as the installation, and the wild food products, as well as the Laavu story book. Also there were immaterial elements to consider, such as how to serve the food and the narration of the story.

This is the final process: When audiences enter the venue and approach Laavu after reading the Laavu information board, the storyteller explains about the concept and detailed stories. At this time, the person who is in charge of serving inside Laavu should be silent. Instead, the serving person is following a certain set of choreographed moves. We set the goal that being in the forest and collecting wild food from the forest should be highlighted as highly emphasized as serving and receiving wild food. Because we believed that it is the clear way to entice the audience to notice the distinctive features of the project.

Under the guidance of professional dancer Eero Vesterinen, we created very slow and subtle movements which started at the moment when the visitor approaches. It was key for the performer to act as if they are part of nature through unaffected gestures, like touching leaves or taking a breath. Vesterinen advised us to incorporate a brief stop between movements, in order to make the motion clear. When the performer needs to serve a food product, he/she moves slowly into the woods to collect the food from the freezer. In addition, when serving food, the performer takes extra care to handle the product in order to visually illustrate how valuable they are. In this way, the whole performance builds a scenographic experience. The performance costume was designed by former tailor Annukka to maximize the mood.









## 4 Laavu at NAKUNA exhibition in Milan

### 4.1 Challenges

This chapter of the study reports on what actually happened during the exhibition, including some revisions during Milan Design Week.

#### Logistics

As was mentioned earlier in the previous chapter, when it comes to food in practice, hygiene and edibility are priorities. This aspect can be a difficulty for food-related design experiments. Other installations and equipment for the exhibition were packed and sent through overland transportation a week before the event. However some food ingredients among the Laavu food products needed some special care like cold storage, or were extremely fragile to handle. 8 jars of pickled mushrooms, half a dozen boxes of frozen wild berries and 3 boxes of breakable sugar sticks had to travel via air baggage. The sugar sticks could only be made 2 days before the flight, due to the fact that humidity and temperature changes make them unstable without added preservatives.



#### The forest in Laavu

Once the large framework of the Laavu structure was completed, we started mocking up trees in order to calculate the quantity and amount. Our goal was to create a lively green pine tree forest or mixed tree forest, rather than a white wintery birch tree forest (a stereotypical Finnish forest). The biggest obstacle was that pine needles and leaves will not survive over a week of transportation. Unfortunately the idea of Finnish trees being transported to Milan had to be canceled as unfeasible. Instead, we had to find trees of Finnish origin in Italy. Through online research and available connections from professors, we managed to find a distributor. Based on the plan, they brought various sizes of appropriate tree species, such as pine, spruce and birch to the venue. We finally managed to adjust and place the trees in Laavu. One audience member gave me the feedback that they are first fascinated by the overall scenographic setting with the forest, and questioning why the performer was wearing a white hoodie in the middle of the forest?

#### Final performance scheme after revisions

The original choreographic performance was tested at the very beginning of the exhibition. I was following rather meditative and slow choreography to respond to the audience and serve the food products using simple serving tools. The main feature of the choreography as a non-verbal performance had to be redesigned, since the front counter was a place of direct communication with the customers. The audience felt confused when the performer did not respond to their questions, and indicated that they needed to ask the storyteller who was standing beside. I immediately modified the plan to introduce essential information with a concise script to the audience while serving the food. Furthermore, the script was later adjusted according to the type of audience or the number of visitors.









## 4.2 Welcome to Laavu



Along a typical Italian alley, the audience faces an Art Nouveau style Circolo Filologico Milanese. After getting a strong initial impression of the tall, bright yellow facade, the audience comes to a relatively dark entrance surrounded by the dark wood and marble structure of the building. After reading the exhibition information board, they walk along the old marble stairs on the right and the left side of the main hall.

Finally they are greeted by the main hall, with bright natural light from a two story ceiling decorated

with opaque glass. Ambient natural sounds, like birds singing and a water stream bubbling is playing in the historical Milanese Linguistic Society building. In contrast, there is a forest-filled white cube in the middle of the hall and a performer wearing a white robe is moving gently. When the audience approaches, the performer says,





‘Welcome to Laavu.  
We are serving wild food  
from the Finnish forest.  
We interviewed people in  
Finland about how they enjoy  
their life in nature and  
collected wild food from their  
freezer. These ingredients are  
actually from people’s homes  
who have been to the forest  
and enjoyed their time.  
Here are 3 different kinds  
of food, Finnish pure water  
popsicle, pickled mushroom  
with rye cracker and berry  
lollipop on sugar sticks  
so you can eat as a whole.’



The choreography after this brief narration follows the initial plan that the performer starts preparing food products slowly. If there are not enough ingredients at the counter, he/she goes into the forest to collect more from the freezer by saying,

‘Please give me a moment.  
I will go to the forest &  
collect more wild food for  
you.’



Then the performer turns his/her body towards the forest and slowly walks through it by touching leaves and taking a moment to breathe. This scene may also be witnessed from the outside of the transparent Laavu structure. Each audience member is curiously waiting and watching how the performer goes into the forest and collects berries and popsicles from the freezer.

Once food ingredients are collected, the performer serves one food ingredient at a time. While putting a frozen lingonberry on top of sugar stick to make a lollipop or putting a pickled mushroom on a piece of cracker, the audience asks questions curiously about the project in detail. And the questions continue while tasting food products.

“What’s this all about?”

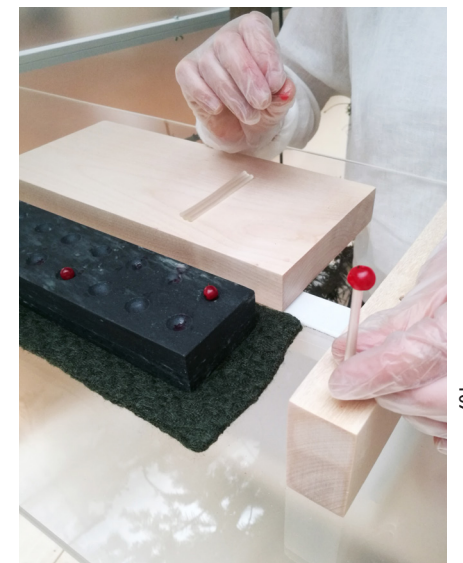
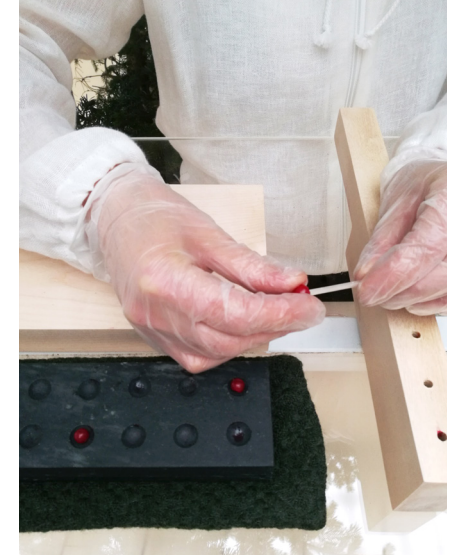
“We celebrate Finland’s 100 years of independence anniversary together with people in Finland by asking for their personal experience about how they enjoy living in Finland. This project shows strong connections to nature in Finland that is not only about wild food, but more importantly, about their values in life such as equality, transparency, education and freedom.”

“Where is the forest? Is there special occasion to go there?”

“78% of the land is forest in Finland. The forest is everywhere, even in the city. It is literally outside of a house. So people can enjoy nature just after work like evening strolling. It’s not a special occasion. It’s just a part of their life.”

“What’s the limit of picking wild food in nature? In Italy we have limitation of the amount per person, so collected wild food has to be measured and recorded”

“Is this common in collecting wild food in Finland?”







Laavu served more than 1,200 audience members with the wild food products. The pure water popsicles got the most enthusiastic reactions among the three. Natural wood sticks and some of the purest water in the world expresses the beauty of Finnish nature metaphorically. In addition, serving it by collecting it from the forest, highlights the scenographic experience. Despite the initial concern, the visitors did not hesitate to taste it and were willing to eat it all. Many visitors were surprised at how simple ingredients could instantly deliver the taste of pure nature. A frozen berry immediately stimulates the tongue with acid and combines with the sweetness of the sugar stick. And the pickled mushroom delivers the flavor with the added crunch of the rye crackers.

“This (the popsicle) reminds me of the taste of icicles that I used to pick from nature.”



The storyteller is simultaneously narrating the story of Laavu with the Laavu illustration book to the visitor standing in front of the installation. An additional copy of the book is displayed on a bench nearby so that people can freely read. This gives a more in-depth insight into the Laavu project, and to the general idea of going into nature to gain a more intimate experience with personal stories. Interestingly, there were certainly some differences between how the visitors approached and observed the exhibition.

Since receiving food in the event could generally mean mere food serving, a few visitors did not have any further curiosity to find out the core meaning, but only to be served. On the contrary, a large number of audience members gradually understood the holistic stories and reflected on their own experiences related to nature. They told us about their own childhood experiences and the knowledge of their own culture. Many of them spent a significant amount of time to read the Laavu story book thoroughly while enjoying a water popsicle or lollipops.





# DESIGNER IN FOOD



This case study led me to experience the wide scope of a multidisciplinary design project. When it comes to regular curricula in design school, generally the outcomes are drawn from given design theory or fixed materials. On the contrary, the Nakuna project had the benefit of an unrestricted process in the design domain. It was only given to seek the future role of the designer in relation to Finland's 100 year anniversary and Aalto University's design department. What kinds of roles have I played in this food design project?

**1. a middle man**

: to build a bridge between the suppliers and the customers

**2. a food retailer**

: dealing with physical characteristics of food (food production/logistic/hygiene/waste)

**3. a toolmaker**

: the tools (the questionnaire/ the wild food products) were created for an effective means of communication.

**4. an educator**

: complicated current food chain system vs simplified food chain system

**5. a storyteller/a performer**

: collecting and sharing the stories about immaterial values

In addition, the exhibition structure and other detail processes were considered in this multidisciplinary group. Working as a group with diverse abilities is an exceptionally beneficial method to expand personal limitations. One aspect which left much to be desired was the criteria of the design department classification in Aalto University, which is still a mixture of old and new. Therefore it was a bit ambiguous to clarify between the traditional role of designers and the new role of designers that the project's ambition. If we could have had discussions about new possibilities and related design theories, the projects would have been guided down a path to achieve the new roles more clearly.

Moreover, in order to legitimize a new field such as food design, the school needs to become a platform to build a bridge between students and professionals. New collaborations with businesses need to be discussed and examined through the projects which the head of design department Turkka Keinonen mentioned during the Nakuna introduction. If an independent multidisciplinary course like Nakuna could find a new type of working process, with relevant theory and business connections, multidisciplinary students will be fostered based on social needs. This ties in to the stated goals of Aalto University. Specifically related to food design, rather than simply creating a food design department, the school could consider first how to

harmonize food design with existing curricula. Thus students could absorb new design field in the context of their own interests and skills.

=What has the project attained from the exhibition? I believe designers are messengers who collect stories or problems from various directions with a holistic perspective of a situation, and then organize and share them again. Moreover designers strive to make better lives for more people by evoking new thinking, supplying the means for a better future. I have met many people and been able to deliver the story throughout the case study, but there is a limit to the exhibition. It might reach more audiences if Laavu can lead to discussions on the current food chain system with related professionals and be used as an educational tool for consumers. Because food is directly related to our lives and can be an effective tool to create a better future, as the study indicates.

What is my definition of food design? Material based classification is no longer valid but instead, designers are more likely to be classified according to their purpose in relation to social needs. As a result, if the term 'food design' has a certain connotation of food as a universal material. I would rather define myself as a designer in the food domain. Food is not a mere material. Rather, food is a knotty subject in the context of which designers can play various roles to accomplish the purpose as the case study has suggested.

During the internship, one lady from Agri Meets Design, a non-profit organization which connects farmers and designers, asked a question after observing various food design projects. "Instead of solving specific problems or fixing small part of whole system, is there any possible ways to change the perceptions in order to change consumer behavior and make better food chain system at once?" The answer seems to be negative at the moment. However, making connections among the entangled food domain can be the starting point.

Further study might begin with examining how to apply the diverse role of designers within the food domain. Collaborative practices across the professions will help sustain the career path among existing food professions. I will explore the food domain in order to seek the needs with holistic perspectives in order to become a designer in this discipline.







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# APPENDIX

**Appendix 1. Interview with Katja Gruijters**

Su: I’ve been searching and doing about food design for 2 years now. For me it’s still really young and new....If I ask about the definition of food design when someone is a food designer, I usually get all different answers. What is your definition of food design?

Guijters: That’s why I wrote a book about it. It’s very difficult to explain. So design critique describes food design for me. So it’s easier.

S: Yeah but how do you define yourself? Is it still too broad to answer?

G: It has to do with different elements together. It’s about culture, it’s about nature, it’s about food production. Of course it has to do also with social aspects and really related to senses, it’s a sensorial profession. In my work, I don’t kind of put me a box.

S: In one specific in very broad scale.

G: Yeah, so I work from the cultural area to the commercial area. I design products, events and tastery show. It’s very broad. It can be working for the hospital, museum or even like with Flower Council. So it’s very diverse and also my work is related to sustainability. For me, when I graduated for example, with meat replacers because I thought we need to look forward and think about how we eat different way to solve the problems around food. That’s way we deal with sustainability and the main theme of my work is abundance.

S: That’s a very interesting point. If someone see roughly what’s happening around this area (food design), the one easily can grab the attention in really fascinating rather fancy food event. So people can misjudge as food designer is just part of party. It’s not only that. But it’s very difficult to explain to everyone what you really do.

G: It is.

S: Because people usually see the bright shows, exhibitions like bright side of your work.

G: Yes people do. It’s also about identity from outside that it looks, it’s nice experience and we have fun. But there is always deeper layers that I work. Firstly they can enjoy the work and if they are interested in deeper layer then it’s also really nice. Of course you want to touch people with deeper layer if you kind of force it. But I don’t want to force it. That’s why I work more playful for quite heavy subjects. It’s nice to tell the story more playful to reach broader public.



S: For example, your work with food waste. While you are doing so you might earn a lot of knowledge about it and have a lot of discussions with people who take care about this system. So it's not about a final visual exhibition but all about story behind it. As a designer, I was more into the process than end result.

G: In my work, I also see my work as a process. So one event gives me more information for the next one. That one gave me the idea of next one. For example now I'm ready for new stage in my career. I really want to grab this and for more deep into the research. I understand that I cannot do this alone. I have to work together with different disciplines to give answers for these questions because I canna solve the problems on my own. So this is a growing thing, becoming bigger and bigger. It's really interesting.

S: When I was attending your presentation yesterday, I was moved by your work which has deeper meaning than just fun event. Some people who call themselves as food designers do some fun events with food. But the more I learn about food design the more likely close to study and more complex than it seems.

G: Exactly. Because food is complex. Especially, because it's complex like food chain and food production, you have to deal with a lot of different elements and layers. So you cannot change it on your own, you have to cooperate with other specialists. So my next step is to work with different specialists to deal with to work in a bigger area, still work with food wastes, how you could really change, to inspire others to find a solution. For me as a food designer, it's not that I'm going to find a solution. I cannot change but I can give inspirations, to inspire others how they can change. I always believe that there is not only one direction but more directions to change. I don't believe in one solution like mass production, monoculture... it's always like that you cannot link to one subject what is too much and it's not helping anything. So it's all about balance.

S: As a young food designer who want to start a career in food related design it's really hard to see the path. You've been doing food related design for 18 years, starting with small scale and gradually growing bigger and bigger. Now you can easily work with other expertise. Can you give some advice how you develop your profession? When I think about it, I supposed to have my own philosophy of the profession what to do next step.

G: Advice is to stay very close by yourself and really follow your heart. That's what I did. I always feel I am still happy after subjects or clients or projects. When I loose my enthusiasm in some area, I change. That's why I say follow your heart. If you do so, you can find your own point of view. For example, you are different when you look at the food area, you might feel it's necessary to change something. I don't know what do you want to change something small. Start with small things.

S: One more question is about food industry. Do you think there are more possibilities for us as food designers to work with? Or they are more against?

G: You first need to fine yourself which area you really want to work. It helps to find out your own point of view. It start with just like that, working, making. Because while you

are making, things become clear. My work is also to social related for example, sustainability. It was already clear in the beginning and still I'm working in this area because I think it is necessary. So you will have something necessary for you to change or to work on.

S: Food industry has existed for ages but food design is relevantly new.

G: As a food designer, I recognize patterns. And I break the patterns. If you break the pattern, you come in to the area. That's how I'm pioneering. That's very important. For example, in food industry, they work very slow because it's too big. They don't change so fast as like local projects or small scale projects. Food industry is also changing slowly, slowly working on food waste and sustainability but it's complex in food industry. Also there's something they really don't want to change. So sometimes it's really difficult what's real what's not, honest or not honest, real transparency or not. So it's important you question yourself every time.

Industry is really fascinating area because they need especially food designers a lot. In the Netherlands they more get used to food designers it's already becoming an occupation. But then there are different types of food designers, there are more product development food designers or more to researchers. This is also you can define yourself which type of food designer I am and which type of designer I am. It's easier to connect to food. Maybe it's not necessary to be a food designer but a designer who work in this area.

S: It is very good point that it's difficult to find patterns like in existence role but once you find them,

G: Then you recognize them and you can change it slowly. And change other people's too.

## Appendix 2. Interview with Martí Guixé

*I witnessed one interview of Martí Guixé during Helsinki Design Week 2016. He was asked his career path as food designer and shared his opinions of the industry. He started food design in late 90's. That was the time when design was strongly connected to mass productions in industry and the design society where he belonged considered design as a concept and method of developing products. He started questioning food industry seems to produce the most designed products but the least area received attentions from designers. That is where he started his own interpretation towards food design.*

Su: Is food design a sustainable profession or just a trend? What do you think about that? You've been doing it for about 20 years now and it has changed a lot.

Guixé: I think that It's very important to differentiate between food design, creative gastronomy, show cooking, catering like funny catering, when you make kind of, say okay, that's food design because it has to be with design, it's about objects. Then you say



okay it's food design but good design bad design then it's clear what will go through in years what it does it's trendy at the moment.

S: So there are so many happenings about food these days, I was wondering when you started your business how did these reactions from existence food business. If I'd say I am a food designer, the people might say "No, we don't need food designers because we are already like this.(operating well). So what was your obstacles?

G: No, still there are obstacles.

S: Exactly.

G: Not even improved much.

S: How do you deal with it?

G: Well When I was starting in 1997, it was very successful. Two branches which accepted most were lifestyle magazines and people from fashion. They liked it very much and accepted it. People didn't accept was from design. "This is not a design. We do chairs and lamps.."This was in 90's. And people didn't accept was chefs, "It's not gastronomy."There was no dish. I don't want it with dishes because I think the object has to be ergonomic enough that you don't need dish. When I spoke to chefs about this and "yeah but we do dish decoration." I said "This is not design." But they call it dish composition. But I said "No, you have to do the project to make research about things like anthropological research for good project of design" but chefs are about cooking no more than immediate, so close to that. To do a project which takes more than a week was for them too much. So it was absolutely not accepted. Still now sometime I have problems with chefs because they say "You cannot do that, there has to be like that. There are rules in gastronomy." Okay that's why I say "You are doing creative gastronomy not design so you do your thing."

S: I already know that you are a teacher of one school in Milan. What's the core thing to teach your students as food related designers?

G: The school has programs which I'm teaching maybe 5% I'm not doing that much. And the programs are very open. They have from design of packaging, spaces of design. Let's say that it's called food design but in the program of 5%. Rest of it is related, related to design and related to food but it's not food design.

### **Thank you ;**

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